

**Gajaprstha Style
of
Temple Architecture
in
Tondaimandalam**

THESIS

Submitted by
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OF HISTORY
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and it has not been submitted for Degree or Diploma
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23/5/90

P R E F A C E

The present work is the result of my research work on 'The gajapatha style of temple architecture in Tondaimandalam'. In this work, I have tried to show how the vedic altars were responsible for the later day square, circular and apsidal plans with which temples were constructed.

I owe my thanks to Dr. Manmathnath Das, formerly Professor of History and presently Vice-Chancellor, Utkal University who has all along encouraged me to work on this topic. I am equally thankful to Dr. Karuna Sagara Behra, Professor of History, Utkal University for taking me as his student and giving me invaluable guidance. But for the late Shri S.R. Balasubrahmanyam, the renowned 'International authority on the Chōlas', this research would have been still-born.

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his control. Shri K.V. Ram Mohan Rao, Shubaneswar and Shri Kannan, Madras have helped in taking many photographs and drawing the plans. My sincere thanks are due to them.

I shall be failing in my duty if I do not thank Shri S.K. Sharma and Mr. Jagdish Sharma who have helped me with the entire typing work and the arrangement of photographs. I am thankful to a number of eminent scholars who prefer to remain in the background for having given me valuable suggestions and helped me in numerous ways in preparing this thesis.

INTRODUCTION



By a strange dispensation of history, the largest number of temples in the gajaprstha style came to be constructed in the region of South India called Tondaimandalam in the old days. It comprises portions of Chittoor and Nellore districts of Andhra Pradesh and part of the district of South Arcot and the entire districts of Chingleput, Kāñchīpuram (recently made a district by carving ^{out} a part of the old district of Chingleput) and North Arcot, all of which are in Tamil Nadu (see map). Kāñchīpuram was the capital of this region for centuries. From early records, we gather that this region was called Tundaka-vishaya, with its various variants, viz., Tondira, Tundira, Tonda and Tondai. The Tamil equivalent of Tundaka vishaya is Tondaimandalam, which even to this day remain in use. At the beginning of the reign of the great Chola ruler, Rājārāja I, who held firm sway over this region, the name Tondaimandalam was rechristened after one of the numerous surnames of Rājārāja I, viz., Jayam-konda-Chōla mandalam, and it was by this latter name that the region was known for a long time, until and also during the Vijayanagara times. The older name, however, has survived to this day.

As per the suggestions made by one of the examiners, I have revised and restructured the thesis from out of the material

already collected, which is the base (para-4, page 3 of the examiner's report) and have improved it on the lines suggested by the Examiner.

Following are the ^{changes} made in the thesis, submitted earlier. The present one is a complement to the original. The number of chapters has been reduced to five only against eight I had adopted. The rearrangement has been done as below :-

Chapter -I, "Worship in South India" of the original text has been incorporated in Chapter-I of the revised thesis under the heading, "Tondaimandalam ^{History} (General and Historical)". More attention has been given to Tamil Nadu, the birth of the Nāyanmāre and Ālwārs. Literary reference has been dealt with.

Chapter-II, "Origin of the Apsidal plan" of the original text is dealt with in Chapter-III of the revised thesis.

Chapter-III has been omitted as per the suggestion.

Chapter-IV "Caves and Chaityagrihas" has been incorporated in Chapter-III, 8-i of the revised text.

From Chapter V is taken the relevant matter of the earlier

apsidal Brahmanical shrines and is dealt with in the Chapter-III, B-ii, of the revised text.

Chapter VI has been incorporated as a part of the revised Chapter IV. Chapter VII is revised and is substituted in Chapter II of the revised thesis with the elevation of a 'Southern Vimāna' as per suggestions.

Chapter VIII has been revised and now become Chapter I of the revised text. Chapter IX has been revised and more emphasis has been given to architectural features as recommended by the examiner and has been written as a part of Chapter IV in the revised thesis.

In the final Chapter V of the revised thesis mention is made of the basic conclusions and general observations regarding the gajaprstha style.

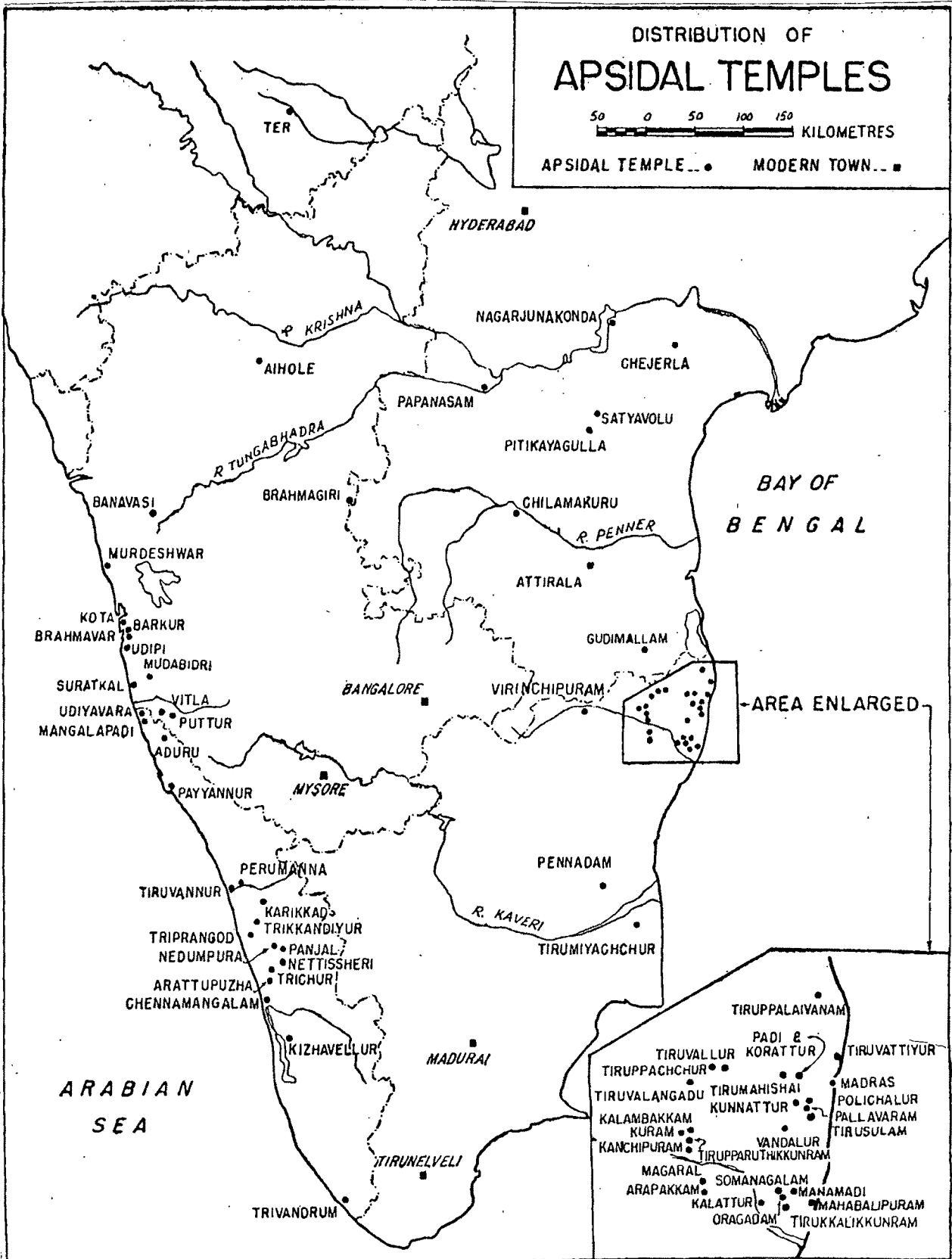
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CHAPTER - I

TONDAIMANDALAM HISTORY

1. GENERAL AND HISTORICAL

Tondaimandalam consisted of the present day districts of Madras, Chingleput, North Arcot and South Arcot of Tamil Nadu State including Pondicherry territory and parts of Chittoor and Nellore districts in Andhra Pradesh.

T.V. Mahalingam in his "Kanchipuram in early South Indian History"¹ states that Tondaimandalam covered Swarnamuki^p river of Nellore district in the North, the modern South Arcot District in the South, the Bay of Bengal in the east and Chingleput District and North Arcot District in the West. Another description of the spread of this regional unit is given as follows :- "Tondaimandalam was bounded on the South by the Pālār, on the North by Kālahasti and a range of mountains, on the east by the sea and on the west by the ghats"².

1. S.T. Bhaskaran, "Paintings of Tondaimandalam" paper read at a seminar on "Different aspects of History and Culture of Tondaimandalam", conducted by the Archeological Society of South India, Madras 1973.
2. Rev. William Taylor (Mackenzie Manuscripts) Tondaimandalam, Cholamandalam, Pandyamandalam-41, Catalogue Raisonne of oriental Manuscripts in the Govt. library.

Geologically, peninsular India happens to form the oldest part of the sub-continent. Madras and its neighbourhood revealed the first ever old-stone age tool of palaeolithic man; it was discovered by Robert Bruce Foote in Pallavaram in 1863. Subsequent explorations have brought to light hundreds of such stone tools from various sites in the Chingleput, North Arcot and Nellore Districts of Tondaimandalam, proving the area to be one of the homes of the earliest man in India. The sites of Poondi, Attirampakkam, Gudiyam, Vadamadurai, Mangakkaranai and Neyveli besides others, may be mentioned for example. In Gudiyam, a cave shelter occupied by paleolithic man was found and excavated. Many of these sites were veritable "Factory sites" revealing the various stages of manufacture of the artefacts from the pebble to the finished tool. The uniform technique adopted in such a work is of a distinct type, that is recognised by the archaeologists as the "Madras type" and the "Madras Industry".

Neolithic (new stone-age) man who made and used tools made of stone of a different kind, and polished, and who came later in point of time, in the history of the human race also inhabited the Tondaimandalam area. His tools and habitation sites have been discovered, for example, in many places in the North Arcot and the adjoining Dharmapuri districts, along with the characteristic pottery. A regular factory site has been found in Kappalavadi. Among the other neolithic sites may be mentioned Paiyyampalli, Chandrapuram, Gollapalli, Jogarappalli,

Dailamalai, ^uMallikkādu and Bārgur - particularly in the Tiruppattūr taluk of North Arcot and Hōsur Taluk of Dharmapuri. The neolithic people had discarded the predatory hunting and food gathering level of subsistence and passed on to a food producing stage ; that generated the urge for settling down more or less permanently in a preferred locality conducive to their own living and domestication of animals and plants and the consequent practice of agriculture and animal breeding and husbandry.

In Tamil Nadu, the iron-age followed closely on the heels of the neolithic age. In Paiyyampalli (North Arcot), for example, excavations revealed an overlap of the two into each other. There is a complete absence of the chalcolithic phase, as elsewhere in India, intervening between the Neolithic and the Iron ages. The advent of iron in South India took place in the early centuries of the first millenium before Christ, and it vastly changed the life of the people, resulting in multiplication of agricultural settlements, with improved tools and methods of cultivation, hunting, fishing, livestock rearing, and in general more sophisticated ways of living.

In so far as Tamil Nadu region is concerned (which would include Modern Kerala also) it would appear that megalithic culture, characterised by the employment of large stones (mega-lit^hton) in the construction of different types of funerary monuments, containing characteristic pottery and other grave goods, was a somewhat later intrusion into the already

existing Iron age of Tamil Nadu. The megalithic monuments of Tamil Nadu have been found to range in dates between the 4th century B.C. and the 4th century A.D. after which the practice disappears, leaving, however, traces of the tradition behind.³ Among the different types of monuments (as classified and nomenclature defined after thorough exploration by the Archaeological survey⁴, it should be noted here that the terracotta sarcophagus, an oblong box coffin, with lid and many pairs of legs is more or less peculiar to Tondaimandalam area, and ubiquitous in Madras, Pondicherry, Chingleput and South Arcot Districts where it appears to be a speciality. The common type is the ^{low} ^{on} ~~dolmenoid~~ cist, mostly composed of laterite stones. Over ^{on} ~~ground~~ dolmens too are not uncommon.

The megalithic mode and tradition find mention in the numerous contexts in the early Tamil Sangam corpus of literature, contemporary with the later phase of the Megalithic-Iron age epoch.⁵ The megalithic monuments of different types, in great numbers in different sites, occur all over the Tondaimandalam area, (as elsewhere in Tamil Nadu) in Madras,

3. K.S. Ramachandran, "Archaeology of South India", Delhi, 1980.

4. V.D. Krishnaswamy, "Megalithic types of South India", "Ancient India, No.5, PP. 35-45", New Delhi, also, K.R. Srinivasan and N.R. Banerjee, "Survey of South Indian Megalithics", Ibid No.9 PP. 103-115.

5. See K.R. Srinivasan, "The Megalithic Burials and Urn-fields of South India in the light of Tamil Literature and Tradition", "Ancient India, No.2, PP. 9-16".

Chingleput, North Arcot and South Arcot Districts of Tamil Nadu, in Pondicherry and in the Nellōre and Chittoor Districts of Andhra Pradesh (and the other adjoining Telugu Districts, as also in Karnataka^a) .

Material evidence, confirming the numerous literary references in the early Sangam corpus and by the foreign notices like the Periplus to the ancient Indo-Roman commercial contacts in the early centuries of the Christian era, has been found in plenty in Tondaimandalam. Arikāmēdu, a suburb of Pondicherry has brought to light, on excavation, a typical Indo-Roman trading station and factory site, a variety of imported Roman pottery like the characteristic amphorae^b and rouletted ware and other objects. Karaikkādu, not far from Pondicherry, Kānchīpuram and Vāsavasamudram further north near Mahābalipuram, have yielded such antiquities. A Roman coin of Theodosius (A.D. 395) was found in Mahabalipuram itself.^b

A Chinese coin too was found here. This time bracket between the 3rd century B.C. and the 4th century A.D. witnessed again, as in the re^gion of the Tamil country, the advent and use of the Tamil-Brahmi script for writing Tamil. Such Tamil inscriptions in a variety of Brahmi scripts,

6. See Prinsep, J.A.S.B. I. 1832, 406 and Arch. Survey of India, Southern Circle, Annual Report for 1888, PP 2-4,5.

adapted to the genius of the Tamil language, are found in the natural caverns or rock shelters in almost all the districts of Tamil Nadu, along with polished stone beds that were the resorts of Jaina monks for penance. The later Tamil scripts of the centuries that followed are derived or evolved from this parent script. Potsherds from the excavations of contemporary ^{site} lands also contain inscriptions, scratched as graffiti^e, in the same Tamil Brahmi script, as for example at Arikamedu and Kanchipuram in Tondaimandalam as elsewhere. Such natural covers are found in Māmandūr in the Cheyyār Taluk of North Arcot District, not far from Kāñchīpuram and in Tirunāthankunru in the South Arcot District, not far from Gingee.

The Māmandūr cavern Tamil Brahmi inscription, for instance, reads, "Kaṇimān Tēnūr Tantakōn Kunru Veytan Taṇṇan Ciru....van. [கணி மனூர்தேவனுர் தந்தை தாணன் இன்று தெய்தான் தந்தன் திருவன்]

It thus mentions that hillock belonged to a chief (unknown from other Saṅgam sources) by name Kaṇimān who took (conquered) Tēnūr and that the (Kaina) abode was made by the stonemason (taṇṇan) whose name is lost (A.R.E.171 of 1939-40, 4797 of 1963-64). The inscription is paleographically assignable to the 3rd/4th centuries A.D. The

Tirunāthankunru inscription (ARE 239 of 1964) is in a slightly later script (of the transitional type) attributable to the 5th-6th centuries A.D. It reads as follows:-

Aimpattēlāna - Canan^{nl}torra
Cantira Nanti - Cirikarnicitikai

Meaning / The place of penance (nisidika) of Chandranandi (the monk) who (died) observing fiftyseven days of fasting.

We have again the recently discovered Tamil Brahmi inscription of Atiyamān Neḍumān Anji from the Jaina natural cavern in the hill near Jabai in South Arcot District, which states that the palli (cavern) was donated by Atiyamān Nedumān Anji. The paleography of the inscription indicates a date in the 2nd/3rd centuries A.D. and the full title Satiyaputo Atiyan Neḍumān Anji clinches the identification with the Atiyan or Atiyamān (later Adigaimān), the her^o of many Sāṅgam verses as also his descent from the Satiyaputa of the Aśōkan edicts (II and XIII). This inscription is an important landmark in the early history of the Sāṅgam epoch.

Coming to references in Sāṅgam literature, Kānchīpuram,

7. I. Mahadevan, "Corpus of Tamil-Brahmi Inscriptions":

- Seminar on inscriptions,
1966, Ed., R. Nagaswamy, Madras 1968, pp 57-73, Ins.
numbers 71 and 76.

ONE OF THE SEVEN Cities included in the tradition, is as old as Tondaimandalam and would seem to epitomise the fortunes of the region. The first reference to Kāñchi in Sangam literature is in the context of the heroic deeds of the early Chōla king Karikāla⁸ (Circa A.D.190) who decorated Kāñchi (to which area he extended his authority or influence) with gold. Pattinappālai, a Sangam work, says that the capital of Karikala was Pukar or Kaveri-pumpattinam. Manimekalai, a later epic of this age, confirms this fact and says that the Chōla king had extended his kingdom upto Kanchi which was his northern boundry. Tondaimandalam Tiraiyan, the hero of Perumbānārruppadai, who ruled at Kāñchipuram and was a contemporary of Karikāla is celebrated by the poet of the Pattinappālai in Pattuppāttu. His is also referred to as Kachchiyān⁹, meaning the one in whose possession was Kāñchi; he was also known as Tondaiyar Maruga¹⁰. Ilantiraiyan is said to have been a descendant of Vishnu and belonged to the family of the Tiraiyar given by the sea. There is no hint anywhere of his being related to Chola Karikāla or of his political subordination to the Chōla power.¹¹

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8. South Indian Inscriptions Vol II, p.383: Annual Report on South Indian Epigraphy, 1906, Part II, p.67 (Tiruvallangadu plates of Parakesari Rajendra Chola I)
 9. Kachchiyōn ēkaivandonranachchi chenrork kemanmagiya.
 10. Kondiyndit tondaiyār maruga.
 11. K.A. Nilakanta Sastri, "History of South India", III Edn. 1966 pp. 124-26.

The Purananuru, Ahananur^U and Periyapurānam equate Tondaiyār with Tiraiyar. These texts consider that the natives of Tondaimaṇḍalam were Tondaiyār in Tamil. It was evidently to this Tiraiyar that the poetess Avvaiyār went, as Atiyamān's ambassador. Ilam Tiraiyan himself was a poet. Possibly Karikāla's conquests extended upto Kānchi, since it is said that he defeated the Aruvālar in the north, a reference to region of the lower valley of the Pennār and its northern b^Yank in Tondainādu (Aruvā-vadatalai)

2. POLITICAL HISTORY :

Looking at the position that obtained in Tondaimandalam in the early centuries of the Christian era, and the evidence available thereon from the early Pallava copper plates (viz. the Pallavas of the Prakrit and Sanskrit charters) Kāñchi and the region round it would seem to have been under Pallava control. These charters are mostly issued from the victorious camps of the respective kings but mention them as rulers of Kāñchi. In so far as the genealogy could be traced, the line starts with Simhavarman I (Circa A.D. 275-300). Vishnugōpa, the Yuvamahārāja and opponent of Samudragupta was a contemporary of Kumāravishnu I (350-370), perhaps his brother, who did not live to become king. ^{Simh}avarman II, his successor seems to have had a prosperous reign. Subsequent political history is a long blank, till we come to the middle of the sixth century when some light is thrown by a copper plate of the last (ruler mentioned) in the Sanskrit series namely Kumāra Vishnu III (540-550).¹²

After the overthrow, by Simhavishnu son of a Simhavarman, of the Kalā^{ka}~~ya~~ clan who occupied Tamil Nadu until the mid sixth century, the Imperial Pallavas of Kāñchi of the Simhavishnu line began their rule over the northern part of Tamil Nadu. The founder of this dynasty of Kāñchi was Simhavarman. He extended his influence considerably down South, upto the Kāvēry in the present day Tiruchirāppalli district. Rock-cut architecture commenced in Tamil Nadu during the time of Mahēndravarman (Circa A.D. 580-630).

12. K.A. Nilakānta Sastry "History of South India"
III Edn. pp 101-106.

Thus the first ever of the series of temples in stone, a departure from the earlier existing tradition of brick and timber construction as Mahēndra himself proclaims in his Mandagappattu (South Arcot) rock cut cave temple for the Trimūrtis, was followed by more such in the hills of Chingleput, North and South Arcot Districts, authenticated by Mahēndra's inscriptions. All of them are confined to Tondaimandalam, the only exception being the upper rock-cut cave temple in Tiruchirāppalli, on the banks of the Kāvēri, upto which Pallava domain extended, as inherited by Mahēndra from his father Simhavishnu. Even the many other cave temples of the Mahēndra type are found confined to Tondaimandalam. The cave temples excavated into living rock could at best display only the interior aspect of contemporary Mandapa temples.

The Pallava Chālukya and Pallava Pāndya enmity that started during his time, continued during the time of his successors. His successor Narasimhavarman I (Circa A.D.630) captured Vātāpi, the Chālukyan capital, ^{The Chinese} pilgrim Heuin Tsang who visited Kānchi during his time has given a detailed account of Tondainādu. The various rock-cut monuments comprising more ornate cave temples, cut out vimāna forms (rathas) and rock sculptures at Mahābalipuram speak of the greatness of Narasimhavarman both as a warrior⁰ and as a patron of the arts. Although we assign these monuments at Mahābalipuram to Narasimhavarman Māmalla and bring them under

the category of "Narasimhavarman style", we can say that all of them though initiated by Narasimhavarman Māmalla could not have been completed during his time itself. The work started by him was evidently continued by his two immediate successors Mahēndravarman II and Paramēśvaravarman. Māmalla's style was thus continued by them. What is more important in the context of the present thesis is Māmalla's monolithic vimāna temples carved out of rock, three dimensionally, in faithful imitation of contemporary ^{brick-}and-timber models as had evolved in Tamil Nadu of his times. Thus they form the permanent prototypes of the arche-types and constitute the first link in the long and continuous chain of stone temples of Tamil Nadu extending without break to the present day stone temples. This is the second great contribution by Māmalla, after Mahēndravarman in respect of temples architecture in the medium of stone. The first apsidal temple in Tondaimandalam, the Nakula-Sahādēva ratha at Mahābalipuram was carved out of rock during his time and the time of Paramēśvaravarman.

The Chālukya ruler Vikramāditya had to wage wars with Narasimhavarman I, Mahēndravarman II and Paramēśvaravarman I to regain the lost prestige and pride of his family. Since such monolithic vimānas as represented in their various plans and shapes (rise and elevation) could not be had in any desired place other than one, where living rocks existed, the next obvious attempt should have been to construct temples of the

of the ^{new} raw material, stone as quarried from rocks and taken to the place of construction.

During the time of Paramēśvaravarman I, an attempt to use granite slabs was made in the matter of building temples. The "Vidya-vinīta Pallava Paramēśvaragrihm" at Kūram is an example (apāṣṭidā), as also the original walls and roof of the Vēdagirīśvara śhine (square) located on top of the hill in Tiruṅkalukkuṇṇam which was later completed by carved stone work in Chōla times.

His successor Narasimhavarman II came to the throne in A.D. 700. He could devote his trials and attempts in the field of architecture to the rational construction of temples from quarried blocks of stone of different kinds. The Kailāsanātha and Airāvatēśvara temples at Kāñchi (in sandstone), the shore temple at Mahābalipuram and the Talagirīśvara temple at Panamalai in reddish granite still stand today as mute testimony to the greatness of Narasimhavarman II alias Rājasimha as the first builder of well planned and designed stone structural temples in Tamil Nadu. His queen Rangapatnāka constructed a small shrine in the Kailāsanātha temple complex of Kāñchi. Mahēndravarmān III added the oblong Mahēndravarmēśvara in front of the Rājasimhēśvara as also the cloister of nuclear Rājasimhēśvara, the whole

forming the Kailāsanātha complex.

Mahēndravarmān III ruled as a Yuvarāja for eight years but seems to have predeceased his father. Paramēśvaravarman came to the throne in A.D.728. The Chālukya Vikramāditya's invasion of Kāñchi in A.D.731 resulted in political confusion. Amidst this confusion Nandivarman II Pallavamalla of the collateral Pallava line was elected to occupy the throne. He ruled for 65 years. Rājasimha, the Pāndya king and ^{/Vikrmāditya II,} ~~the~~ Chālukya king troubled him. He married Rēva, the daughter of Dantidurga, the founder of the Rāshtrakuta dynasty. This started the custom of matrimonial alliances with the powerful Rāshtrakutas in subsequent generations too as a political measure in order to contain them (Rāshtrakūtas) and maintain an effective balance of power. Though a Vaishṇava devotee, Nandivarman II constructed the Mukteśvara and the Mātangēśvara temples at Kāñchi. His magnum opus however is the Vaikuntha Perumāḷ temple, having a large three storeyed vimāna in sandstone at Kāñchīpuram. In this temple he has depicted a narrative series of panels, relating the history of the Pallavas in sculpture.

His son Dantivarman was defeated by Rāshtrakūta Gōvinda III, probably for supporting his brother Sthamba,

who was a competitor to the throne. Dantivarman continued his father's architectural style. The Sundaravarada Perumāḷ, Kailāsanātha and Vaikuntha-perumāḷ temples in Uttirameṇṇūr and Varadarāja Perumāḷ * temple at Ālambākkam are some of the temples of this period.

With the death of Gōvinda III, Dantivarman got back his kingdom but again lost it to the Telugu Chōḍa Śrīkantha and the Pāṇḍya Srimara. A rock cut cave temple for Śiva was excavated in Malaiyadippatti (Puḍukkōttai district) in the 13th year of Dantivarman by Viḍēlīyūḍugu Muttaraiyan Kīrvaṇan Śāttan. It is more after the Pāṇḍya style cave temples, prevailing in that area.

His son Nandivarman III recaptured Tondaināḍu from Śrīkantha Chōḍa. He defeated his enemies at Tellāru, hence he was called Teḷḷārē erinda nandi. Nandikkalāmbakam is in praise of him. He was powerful in the Chōḷḷa and Koṅḡu countries also.

His son Nrpatungavarman ruled for at least forty-

one years. He ruled over the southern part, while his half brother Kampavarman ruled over the northern part of the kingdom. This partition made the two enemies. The rock-cut cave temple Paliyili Īswaram was excavated during Nrpatunga's time in Nārttāmalai (Pudukkōttai District). The temples at Chōlapuram, Tiruvorriyūr, and Kāvantandalam appear to have been constructed in Kampavarman's reign.

Aparājitavarman, son of Kampavarman came out successful in the battle of Tiruppurambian. The temples at Takkōlam, Sumāngali and Tiruttani Virattānēśvara are of Aparājita's time. He was defeated by Āditya I, who literally extended his sway over Tondaimandalam and assumed the title "Tondainādu pāvia". This marks partically the final eclipse of Pallava rule to be followed by the Chōlas in full possession of Tondaimandalam.

The re-emergence of the till then dormant Chōlas under Vijayālaya, who captued Tañjāvūr from the Muttaraiyars followed by his able son and successor Parāntaka I in A.D. 907 sowed the seeds of a glorious

Chōla empire which eventually extended over the whole of Tamil Nadu and even beyond. As an aftermath of the Tirupp^Uērambiyam⁷ was⁷, Chōla Āditya I consolidated the Chōla kingdom and had control over Tondai nādu from A.D. 694.

We do not get any inscriptional evidence relating to his temple activities. He died in Tondaimānādu, where later on Parāntaka I erected a memorial temple in his name. His son Parāntaka-I had a difficult time with Pāndya Rājasimha-II and Rāshtrakuta Indra-II. Rājāditya, the son of Parāntaka-I was killed in the battle of Takkōlam by Bittiga-II, the Gaṅgā ruler, who was helping the ^RTāshtrakuta Krishna III. By A.D. 944, Krishna III got the title "Kachchiyum Tañjai yumkonda Kannaradēva".

Kannaradēva (Krishna-III) remained in firm possession of the region of Tondaimandalam for a period of nearly two decades. The temple of Bāhur near Pōndicherry was built during this period, in^cfor^operating some distinct Rāshtrakuta idioms. Gandarāditta, the son and successor of Parāntaka I tried his best to expel the Rāshtrakūtas from Tondaimandalam with no success. He and Krishna-III died almost at the same time in about A.D. 957.

Thereafter, the Rāshtrakūṭa influence over the Tondaimaṇḍalam region became weak. Sundara Chōla helped his father Arinjaya, ⁱⁿ recovering some of the lost areas. Sundara Chōla died in Kāñchipuram, which was his secondary capital. During the time of Uttama Chōla, the son of Gaṇḍarāditta and in the succeeding years many temples were rebuilt in stone by the queen mother Sem^lḷiyan Mahādēvi, the widowed queen of Gaṇḍarāditta, who survived till the time of Rājarāja-I. Tirunāgēśvaram temple, Rāmēśvaram temple and Umā Mahēśvara temple in Kōnerirājapuram are a few of the many temples of this period. Akshaⁿapurīśvara temple in Innambūr can be assigned to this period.

Rājakēśari Rājarāja-I ruled from A.D. 985 to 1012. He sent an expedition to the north under Paraman Malapāḍiyār. An inscription in the Durgā shrine in the campus of Maṇḍachapēśvara temple at Kāñchīpuram makes a reference to this conquest of Sitpuli Nāḍu and Pākī Nāḍu which constitute ^{the} Nellōre district of today. He expanded his kingdom by occupying Kuḍamali^a Nāḍu and parts of lower and eastern Karnataka. He conquered Vengi, Rattapāḍi and northern half of Srī Lanka.

Brahmaḍīśvara temple of Tanjāvūr, with the largest all stone vimāna and other parts of the temple complex prākāra gōpurās, pillared cloister and subshrines were built at the same time. The temple built by him is called Rājarāḍeśvara or Brahmaḍīśvara.

Rājendra-I ruled along with this father till A.D. 1012. An inscription datable to his 16th year reveals that whenever he encamped at Kāñchi, the entire royal household moved with him. It was he who started the practice of appointing the princes of royal blood to govern the Pāndya country, the Chēra area and Sri Lanka area which his father had annexed to the Chōla kingdom. His grand expedition to the Bengal region started from Kāñchi and he assumed the title of "GāṅgaikondaChōla" on that account. The Śiva temple in Kūlampandal, Ādipurīśvara temple in Tiruvorriyūr, Māsilāmaṇīśvara temple in Vada Tirumullaiveyil, and Kōlaramma temple in Kōlar are some of the temples of his period. The Rājendra Chōlīśvaram in his newly founded capital of Gāṅgaikōṇḍachōlapuram is his magnum opus, next only in size and stature to his father's temple of Tanjāvūr. Sometime around

A.D. 1044-45, the Western Chālukyas attacked Kāñchi. Rājādhirāja-I, son of Rājendra-I succeeded Rājendra-I after ruling as a co-ruler with his father for some years. After the death of Vira Rājendra who came next to Rājendra-II, the Chālukya king Vikramāditya brought temporary peace by personally coming to Kāñchi and enth^oning Adhirājendra. Rājakēsari Kulōt^{tu}ṅga-I ascended the Chōla throne in A.D. 1070. It is said that his coronation took place in the "Hall of popular Assembly" in Kāñchi. He made extensive grants to the temples in and around Kāñchi. Soon after his accession to the throne, he camped at Kāñchi for some years together, establishing his firm held over the Tondai region. He was given the title "Sūṅgam Tavirtta" (he who abolished tolls).

Naralōkavīra, the great general under Kulōttunga-I completed the remodelling of the Nataraja temple at Chidambaram in the time of Vikrama Chōla. Kulōttunga II (A.D. 1130-1150) had a peaceful reign. He covered the Perambalam of the Chidambaram temple with gold. His successor, Rājarāja II (C.A.D. 1146-1172) was a patron of prose, musical verse and drama. Airāvātēśvara temple at Dārāsūram, one of the large Chōla temple complexes

next only to the two Brihadīśvara temples at Tanjāvūr and Gangaikondachōlapuram in size and grandeur was built by him and called Rājarājēśvaram. During the time of his successor Rājādhirājā-II, the North and South Arcot Districts were under the control of Seng-ēnis and Kāḍavarāyas who were powerful local chieftains and feudatories owing allegiance to the Chōla overlord.

Tondaimandalam was linked with ^{the} ~~his~~ history of Telugu Chōḍas from the time of Kulōttunga-III (A.D. 1178-1218). The Chōla empire began to disintegrate during his last days. The Pāṇḍya region became independent before his death. He was a great temple builder. The Kampaharēśvara temple at Tribhuvanam was built by him and it ranks as one of the largest Chōla temples and much like the Airāvatēśvara temple at Dārāsuram. Rājarāja-III, the successor of Kulōttunga-III (A.D. 1216-1260) was driven out of the capital by Māravarman ḡ Sundara Pāṇḍya. The Telugu Chōḍas held sway in the Nellōre region and the Pallavarāyars in the North Arcot District. With the help of his father-in-law, the Hōysāla Vīra Narasimha, Rājarāja -III regained his kingdom. Till the end of his reign in A.D.1245-46, Rājarāja-III ruled with the help of the Hōysālas. In spite of his

insignificant role as a warrior^o, he caused the reconstruction of some temples. He was succeeded by Rājendra-III.

After Rājendra-III (C.A.D. 1246-79), the Chōla line came to an end in A.D. 1280 after 430 years of continuous rule and the Tondai region was absorbed in the rising Pāndyan kingdom along with Chōla Mandalam.

One noteworthy feature in the temple building activity during the last phase of Chōla rule was the construction of a separate shrine for Dēvi, which was called Tirukkāmakkōttam.

The powerful Pāndyan king Jatāvarman Sundara Pāndya was assisted by his co regent Jatāvarman Vīra Pāndya. They continued to bestow royal patronage on the sacred temples. The Linga in the Baktavatsala temple at Tirukkālūkkunram was concentrated^h in the time of Jatavarman Sundara Pāndya. After Karavarman^u Kulasekara, the successor of Sundara Pāndya, there was internal feud between the two claimants to the throne viz., Vīra Pāndya and Sundara Pāndya. This was made use of by the ruler of Delhi, Alā-ud-din Khilji who

sent his general Mālik Kafūr to sack Madurai. The Chēra ruler from Kerala, an erstwhile subordinate of Sundara Pāndya marched into the Pāndyan territory and went as far as Tondaimandalam in A.D. 1312. The ^usultanate chieftains occupied Tondaimandalam in A.D. 1325 but not for long. Venrumāṅkonda Ēkambaranātha Sambuvarāya (C.A.D. 1331-39) with the help of his son, Rajanārāyana Sambuvarāya carried on an incessant war against the sultanate rule and succeeded in getting back Tondaimandalam under his control.

With the rise of Vijayanagar power, Kumāra Kampan^a-III (A.D.1344-77) defeated Rājanārāyana Sambuvarāya and captured the region comprising the present day South Arcot, North Arcot and Chingelput Districts. Kampana was responsible for renovating, repairing and re-habilitating many temples destroyed or damaged during the invasions. The Kailāsanātha temple in Kāñchi may be cited as one such example. His successor Harihara-II (A.D.1377-1404) had made some donations to the Kāmakshi Amman temple. After many ups and downs in the fortunes of Kāñchi, Krishna-dēvarāja (A.D. 1509-29) had the ceremony of ^{bhāna}Tulālitiara

Performed at the golden hall of Kāñchi. During the time of Sadāsiva Rāya (A.D. 1542-76), the Portuguese Governor at Goa^{oa} plotted to attack Kāñchi. But this was easily thwarted by Sadāsiva. A few decades later, in A.D. 1613, the Agastīśvara temple at Polichchalūr was constructed by Mahāmandalēśvara Sri Vīravenkatapati Rāya dēva. The latest Vijayanagara inscription found in Kāñchipuram is that of Sri Rāṅgā-III (A.D. 1642-72) indicating the occupation of Kāñchi by Mir^Jumla by that time. The Tondaimandalam region remained with the Marāthās and Aurangazeb for some time. After the attack by the French in A.D. 1760, it was merged in the British occupied territory as part of the Caranatic.

Thus Tondaimandalam has had a long history. In spite of so many battles, its monuments have remained more or less intact. From time to time, Kāñchi had been sacked and looted for booty, but inspite of all the vicissitudes, Tondaimandalam has more or less maintained a continuity in tradition of art, architecture and culture and produced many great men as the adage in lower type " Sānrōr Udaittadu Tondai Nādu" goes today.

In resume, a brief mention of the religious influences and the history of the development of architecture and art as pertinent to the subject under study can be made.

The phenomenal growth of an intense and emotional ^Rbhakti to Śiva and Viṣṇu on the one hand and an out-spoken hatred of Buddhists and Jains, and their philosophies ^{on the other} marked the period when the Pallavas came to power in Kāñchi in the sixth-seventh centuries A.D. This was the period of the Śaiva Nāyanmāras and Vaiṣṇava Ālvāras. They were great ^mTaṇṇi hymnists and followed by bands of devotees traversed the Tamil country up and down, singing hymns (the Tēvāram of the Śaivites and the Prabhandam of the Vaiṣṇavites) at all the holy places, big and small, and thus sanctified the places (sthalas or ^{to}tirupallis) by their visits or hymns in praise of the gods there. These came to be known as Pādal Perṛa Sthalams or Vaiṇṇu Sthalams among the Śaivites and as Māṅgala Sāṅgam Perṛa Sthalams among the Vaiṣṇavas. The Tevaram trio, Appar, Sambandar and Sundarar of the Pallava period are associated thus with many such holy spots and temples in Tondaimandalam.

Appar (also known as Tirunāvukkarasu Nāyanār) was born in Tiruvorriyūr in Southern Tondaimandalam and Sundaramurti in Nāvalūr in the same region (Nadu nadu as it then came to be called). Mānickavācagar, though hailing from the Pandya country was greatly devoted to Chidambaram and its Lord Nataraja. The other Nāyanmars among the sixty-three, who belonged to Tondai nādu and Nadu nādu (both comprasing ancient Tondaimandalam) are Aiyvadikal Kādavarkōn of Tondai Nādu^{Kannappan} of Uduppur near Kalahasti, Kalikkambar of Pennāgadam, Kaliyar of Tiruvorriyūr, Tirunīlakandar of Chidambaram, Tirunīlakanda Yālpanar of Erukkattampuliyur (Nadu nādu), Narāsinga Muniayaraiyar, Chief of Nadu nādu, Pūsalār of Tiruninravūr, Mūrkar of Tiruvērkādu and Vāyilar of Mylāpore. Sēkkilār, the compiler in poetry of the lives of the Sixty-three Nāyanmars in his Periyapurānam was a native of Kunrattūr in Chingleput District in Tondai-Nādu.

Among the twelve Vaishnava ālvārs, the earliest three namely, Poygaiālvār, Pūda~~tt~~ālvār and Pēyālvār were born respectively in Kānchi, Mallai(Mahabalipuram) and Mylāpore and the fourth, Tirumālisai ālvār was born in the village of the same name (Tirumālisai) in the present day Chingleput District. Tirumangai ālvār,

of slightly later times, in the Pallava period is the only Ālvār that has praised Nandivarman II and his temple Vaikunthaperumāl of Kāñchi. The great Vaishinava philosopher Śrī Rāmānuja was born in Śrī Perumbudūr in the Chingleput District. It is these and other great savants that lent ^{weight} to the saying "sānrōr-udaittaḍu Tondaināḍu" meaning Tondaināḍu is the home of many great men.

Though we find that the early Nāyanmārs and Ālvārs covered the whole country and sang hymns about Gods (Śiva or Viṣṇu) all over the land, they have significantly enough bypassed the wonderful rock-cut cave temples, monolithic temples (rathas) and structural temples in the new medium of stone as a permanent fabric of temple architecture and sculpture; the only exception is the single instance of the Kāñchi Vaikunthaperumāl temple referred to above.

But it was left to the Chōlas who succeeded the Pallavas to re-build many of the then extant and deteriorating brick temples as stone temples (Karrali), to build new temples in stone and to enlarge extant

stone temple in places sanctified in the hymns of the Saiva and Vaishnava saints. Thus the religious spurt initiated in Pallava times resulted in a prodigious multiplication of stone built temples all over Tamil Nadu including Tondaimandalam. Though the essential form and features of the vimāna, as laid out in stone, in the monolithic primordial service of the rathas and bas relief representations as at Mahābalipuram, taken up and continued in the structural stone constructions and lay out ~~art~~ of the temple complex, were scrupulously maintained in the subsequent phases, modification of the shapes and forms of individual features and components occurred in course of time during the successive but continuous phases giving scope for the recognition of distinct styles and idioms in architecture. Thus beginning from the monolithic ratha forms, which forms as it were the base, in a chronologically unbroken and continuous chain of temples through the centuries till the present times, a careful study of the distinctive characteristics of each phase offers good scope for an evolutionary study. This is possible by arranging

in chronological order, the temples datable from their foundation inscriptions found on the structure itself, evaluating the change in some or other of the features, characteristic of the phase or period and applying the deduced criteria to dating others where a foundation inscription is not available.

As regards Tondaimandalam, the following brief list of the most important temples, assignable to the various places may be given.

In such a list, temples of all plans, forms and talachchanda (rise in storeys or talas) are included, though many of them are not apsidal (chāpkāra or gajapṛstha or hastipṛstha or tūṅānaimādaṁ), they would form the basis for a comparative study and supply the characteristics of each of the phases in the region (Tondaimandalama) that would help in fixing in absolute or relative terms, the dates or periods of the numerous apsidal temples of Tondaimandalam, which form the subject of the present study and their chronological treatment. It may be reiterated here, that Tondaimandalam (as against the rest of the Tamil country and the whole of South India) has the largest number of apsidal temples

extant belonging to various periods, from about the 5th century (Chezerlābrick temple) A.D. to the 15th - 16th century or the Vijayanagar - Nāyak times.

Temples of the Pallava period :-

i) Cave Temples : All the cave temples of Mahēndra-varma I and cave temples of the Mahēndra type, except the upper rock-cut cave temple of Tiruchirāppalli, are to be found in Tondaimaṇḍalam and all the Māmalla type cave temples are found only in Mahābalipuram.

ii) Rathas : The carved out vimāna forms, the so called Rathas too, of Māmalla, are restricted to Mahābalipuram only.

iii) Structural temples :

a) Early Phase-Kūram, (Śiva temple), Tirukkalukkunram (temple on the top of hill), Mahābalipuram (shore temple, Olakkanēśvara temple), Panamalai, Mahābalipuram (Mukundanāyanār temple), Kāñchi (Kailāsanātha, Irāvatānēśvara, Pirāvatānēśvara, Airāvatēśvara, Vāliśvara, Tripurāntakēśvara).

b) Later Phase : Kāñchi (Vaikunṭhaperumāl, Mukteśvara, Mātangēśvara), Uttiramērūr temple, Kūram (Ādikēśava), Kālabākkam, Sumangali, Takkōlam, Nē^vmali and Vikkanāmpūṇḍi (Visālēśvara temple) in Chittoor District and Vīratṭānēśvara temple at Tiruttani, Orāgaḍam, (adhithāna along^e-Pallava), Bāktavatsala temple (an apsidal shrine-converted into a bhandāram) in Tirukkalukkunram.

Temples of the Chōla Period :-

Early Chōla phase temples in Tondaimandalam are not many but in the Middle Chōla phase dating after A.D. 985, there are many significant ones. They are :-

- 1) Ravikulamānickka Īśvaram and Kundavai Vinṇagaram, in Dādāpuram, South Arcot District.
- 2) Nīlakanthīśvara-Laddigam
- 3) Ādipurīśvara, Tiruvorriyūr
- 4) Vattappirai Amman temple-close to the Ādipurīśvara of Tiruvorriyūr.
- 5) Māsilamanīśvara-Vaḍa Tirumullaivōil.

- 6) Rajēndra Chōllīśvaram-Kāvantāṇḍalam.
- 7) Nataraja shrine-Tiruvorriyūr temple.
- 8) Tīrūpurāntā Kēśvara-Kūram and ;
- 9) The Amman shrine in the same temple.
- 10) Brahmadēsam temple, South Arcot,
- 11) Rāmanāthēśvara temple, Esalam(South Arcot)
- 12) Pāṇḍava perumāḷ temple, Kānchipuram
- 13) Pralaya^Kālēśvara Pennāḍam (South Arcot)
- 14) Vyāgrapurīśvara Tiruppulivanam(Chingleput)
- 15) Ulagalandaperumāḷ Vishnu temple, Tirukkōvilūr
- 16) Kūlampandal-Śiva temple.

The above 16 temples are the temples of the times of Rājarāja I and Rāhēndra I

Later Chōla phase temples in
Tondaimandalam (A.D. 1070 and later) are :-

1. Janamējayēśvara temple - Śenji,
2. Āpatsahāyēśvara temple, Tennēri (Chingleput District)
- 3) Amritaghatēśvara temple, Mēlakkadambūr (South Arcot District)
- 4) Śivakāmi temple in Chidambaram temple complex
- 5) Jvaraharēśvara temple, Kānchipuram

- 6) Dharmēśvara temple, Maṇimaṅgalam
(Chingleput District)
- 7) Ekāmreśvara temple, Settur (Pondicherry)
- 8) Śiva temple, Kilakkadambūr (near Chidambaram,
South Arcot District)
- 9) Old Śiva temple, Māgarai (Chingleput District).

Temples of the Hoysāla Period :

The Later Hoysālas who held a part of Tamil Nadu in the North, had their capital in Tiruvannāmalai and have added to the temple complex of Arunāchalēśvara at that place. The four gōpuras of the middle court were built by Hoysāla King Ballāla III (known as Vallāla Mahārāja) after whom the eastern one among the four is known locally as Vallāla Gōpuram, dated about A.D. 1177.

Temples of the Vijayanagara/Nāyaka Period:

Vijayanagar, Gingee, Vellōre and Chandragiri rulers built a large number of structures as in Kānci-puram, Gingee, Vellōre, Tiruvannāmalai and many other places consisting of shrines (vimānas), mandapas,

gōpuras, etc. They are too numerous to need mention here.

But all these are mentioned here, since (though many of these are not apsidal or gajaprstha) they form the basis of comparative study in respect of the architectural features of the different phases of temple architecture along with the regional idioms of Tondaimandalam temples of each phase as this area was more exposed to Chālukya, Rāshtrakuta, Nolamba and Hoysāla influences from across the border than were the temples of Tamil Nadu further south.

In conclusion it may be said briefly that Tondaimandalam in peninsular India, which geologically is the oldest land mass of the subcontinent, has many distinctive features to its credit.

It has been the home and had witnessed the activities and achievements of man right from paleolithic times and the dawn of the human race. In the neolithic and ^hcalcolithic epochs of human history, parts of the region were inhabited by men of the two said cultures. In the succeeding megalithic iron age it was comparatively thickly populated by people of that culture, as

evidenced by the hundreds of megalithic sites in Madras, Chingleput, North Arcot, South Arcot, Chittoor and Nellore Districts and Pondicherry. The last phase of this culture coincides with the early Tamil Saṅgam epoch of literature in which the megalithic practices are referred to in many contexts. This phase (3rd century B.D. to 3rd century A.D.) witnessed also the advent of the Tamil Brahmi script for use by the Tamil language as evidenced by its presence in the natural caverns and rock shelters and the hills of almost all districts of Tamil Nadu including North and South Arcot.

What is most significant among the Tamil Brahmi records is the one from Jambai, since among other evidences ~~it pinides~~, it supplies a very valuable basis for the chronology of much of Tamil Saṅgam period and fixes the antiquity of the Atiyas to the times of Aśhoka.

The earliest temples in stone occur in Tondaimandalam exclusively. The unique monolithic vimāna forms (rathas) in Mahabalipuram of the Pallavas (7th century A.D.) are the earliest of the kind in India, while such work is found imitated in other parts of India in the two subsequent centuries.

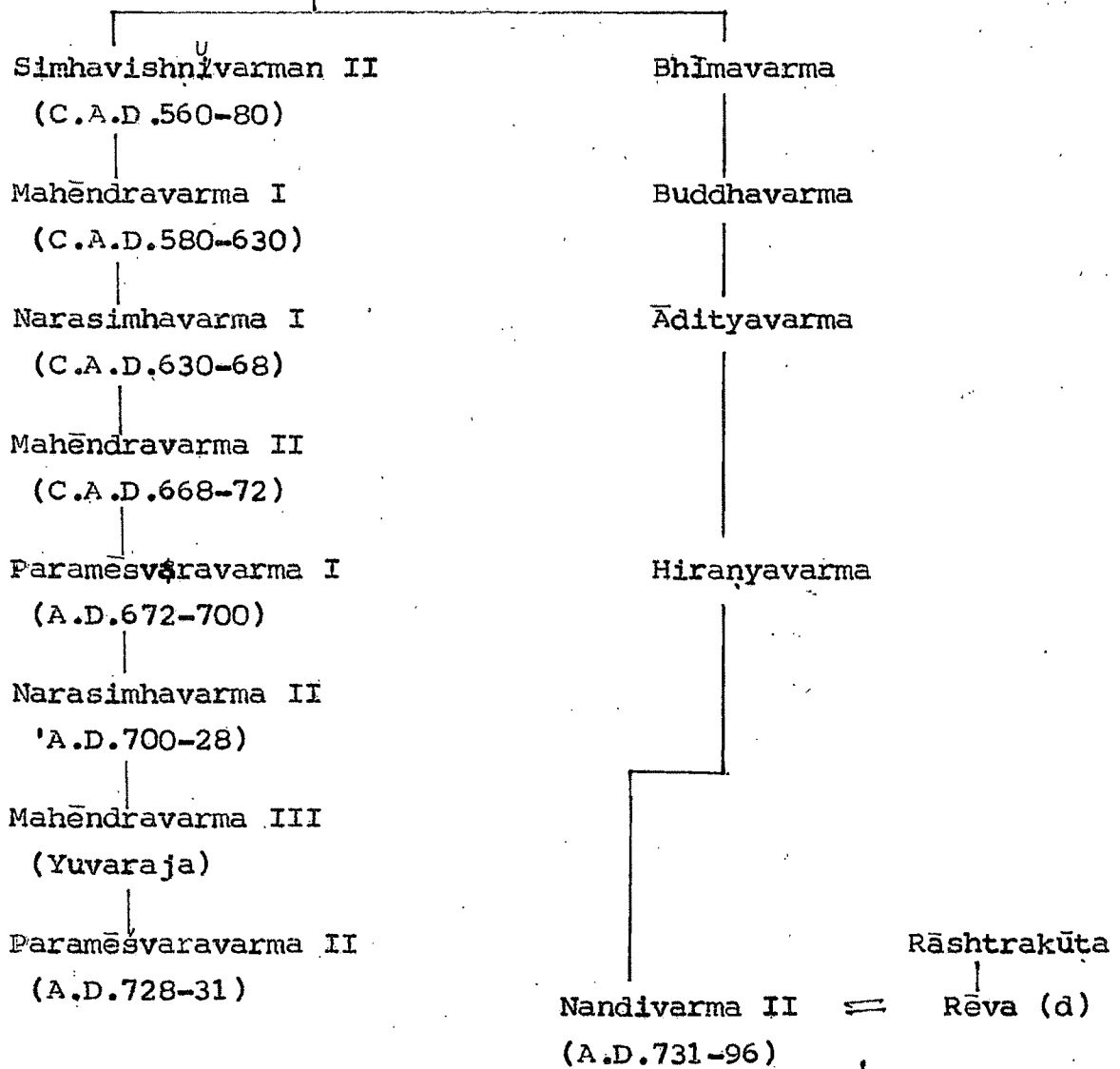
Likewise the earliest structural temples belong to this area and the Later Pallava phase. The earliest apsidal, all-stone example that is ext^{ant} in whole, too is from here carved by the Pallavas in Mahābalipuram, on the northern border of the Tondaimandalam. There is a fully preserved apsidal vimāna in Chezerlā, but built of brick.

Of all the parts of Tamil Nadu, it is Tondaimandalam alone that has the greatest concentration of stone structural apsidal temples, belonging to various periods down to the 15th century. Though the Kerala area may claim such a distinction of having numerous apsidal temples, dating after the 8th century, their adhithāna or bases alone are built of stone, while the parts above are of brick or laterite, the roofs are of timber work covered by tiles or metal sheet. As such a comprehensive study of the apsidal vimānas becomes useful and relevant as has been attempted in this thesis.

Geneological Table I

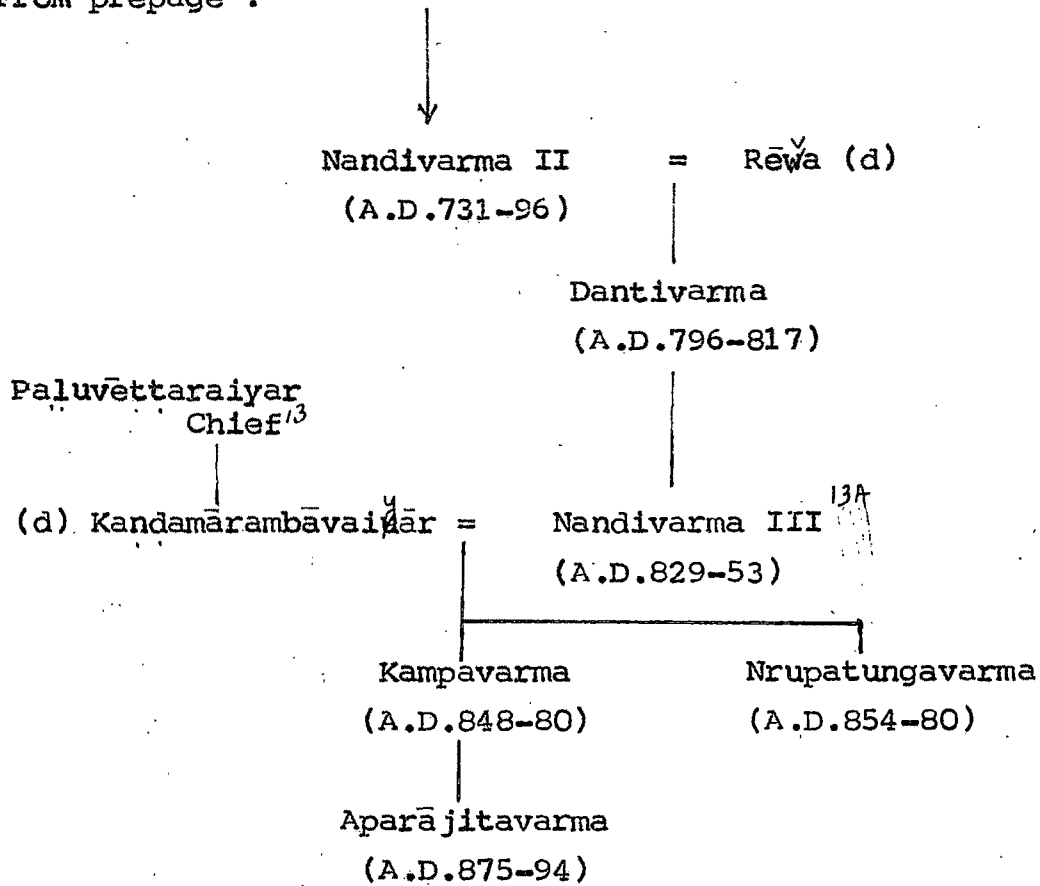
The Pallava Dynasty

Sinhavarman II (C.A.D. 535-580)



(continued in
next page)

From prepage :



13. "Vēñchēri plates" Edited by R. Nagasamy;
V. Ramamurthi, "The Pallavas and the Kādavas"
(K.R. Srinivasan - Felicitation volume, Srinidhi 1984).

13A Nrupatunga and Kampavarma were step brothers and rivals who ruled over the southern and northern part of Pallava country till Aparājita took over the entire kingdom.

Geneological Table II

The Chōla Dynasty

Vijayālaya (A.D.850-871)

Āditya I (A.D.871-907)

Kannardēva (A.D.879)

Parāntaka I
(A.D.907-954)

Rājāditya
(A.D.947-49)

Gandarāditta
(A.D.949-57+)

Arinjaya
(A.D.956-60)

Sundara Chōla
(A.D.957-975)

Āditya II (A.D.960-965)

Uttama Chōla
(A.D.971-988)

Kundavai

Rājarāja I
(A.D.985-1014)

Kundavai

Rājēndra I (A.D.1012-1044)

Rājādhirāja I
(A.D.1018-1054)

Rājēndradēva
II (A.D.1052-1064)

Vīrarājēndra
(A.D.1063-1068)

Ammangādēvi

= Rājarāja
Narēndra
(E.Chalukya)

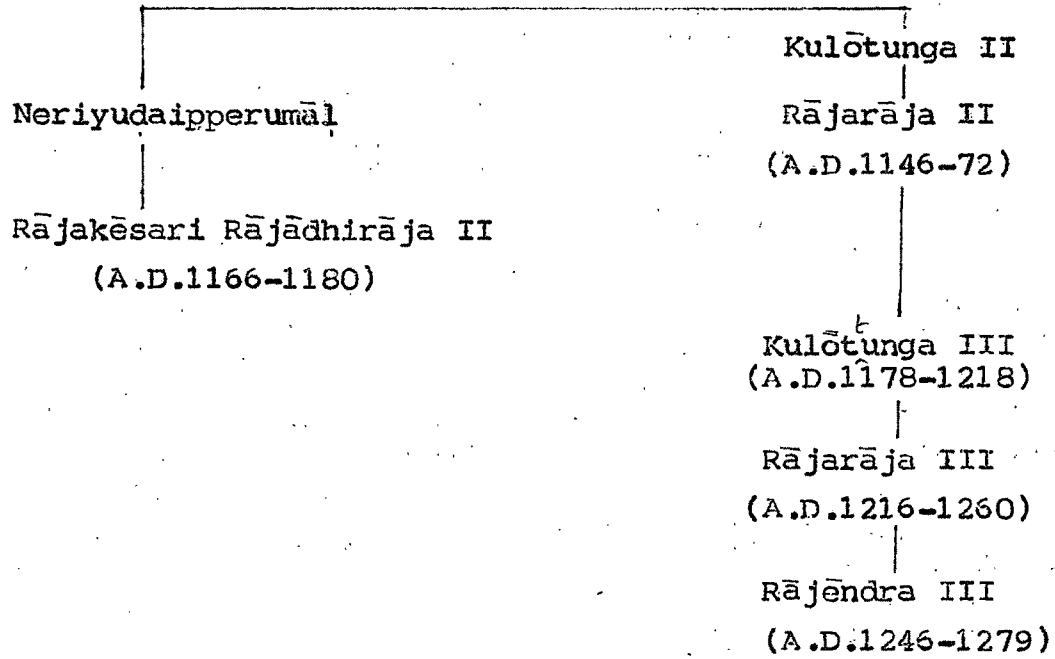
Kulōtunga I
(A.D.1070-1122)

Vikrama Chōla
(A.D.1118-35)

Kulōtunga II
(A.D.1130-50)

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next page)

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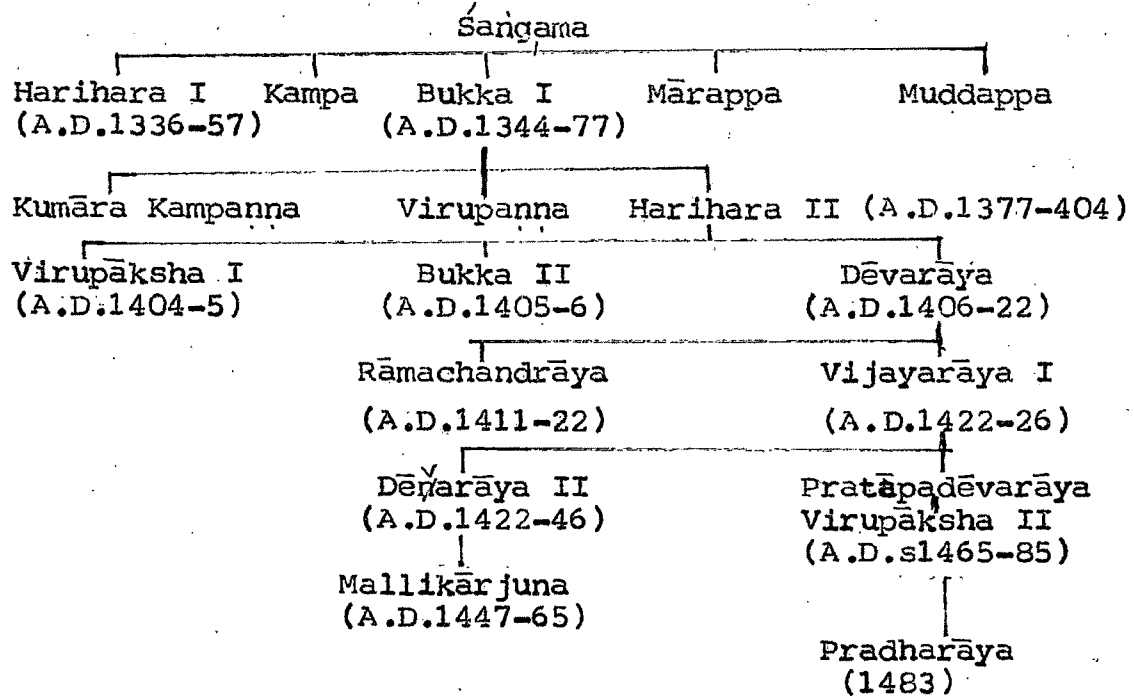


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Genealogical Table III

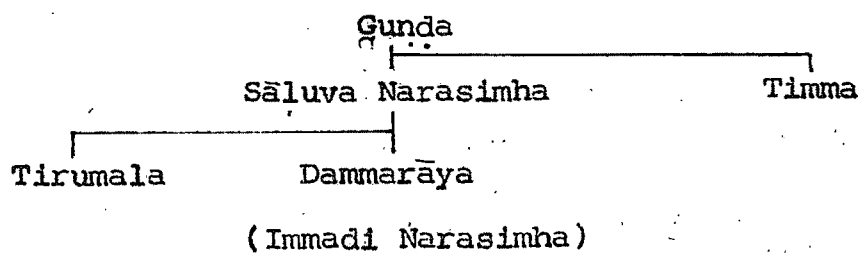
The Vijayanagar Dynasties

A. Sangam Dynasty



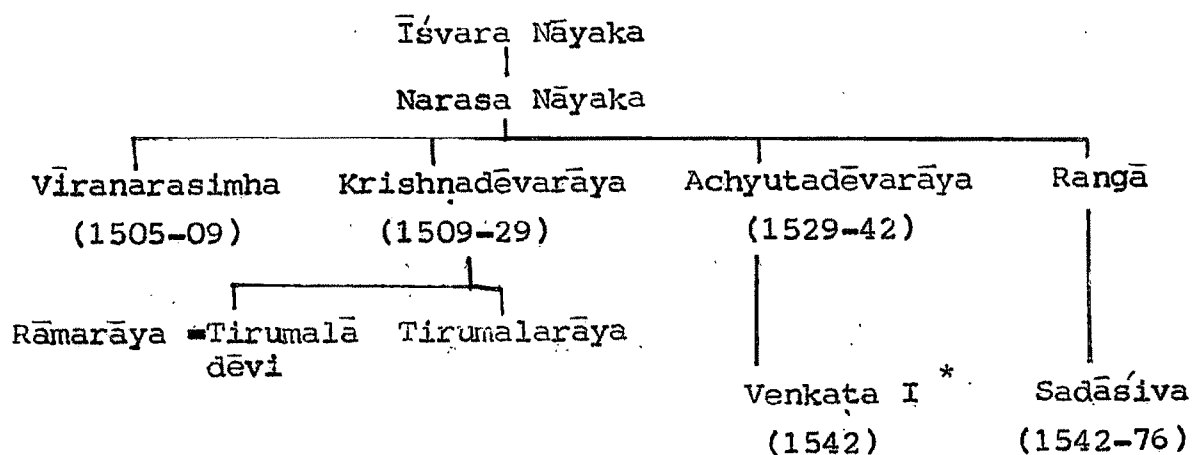
(Sāluva usurpation follows)

B. Sāluva Dynasty

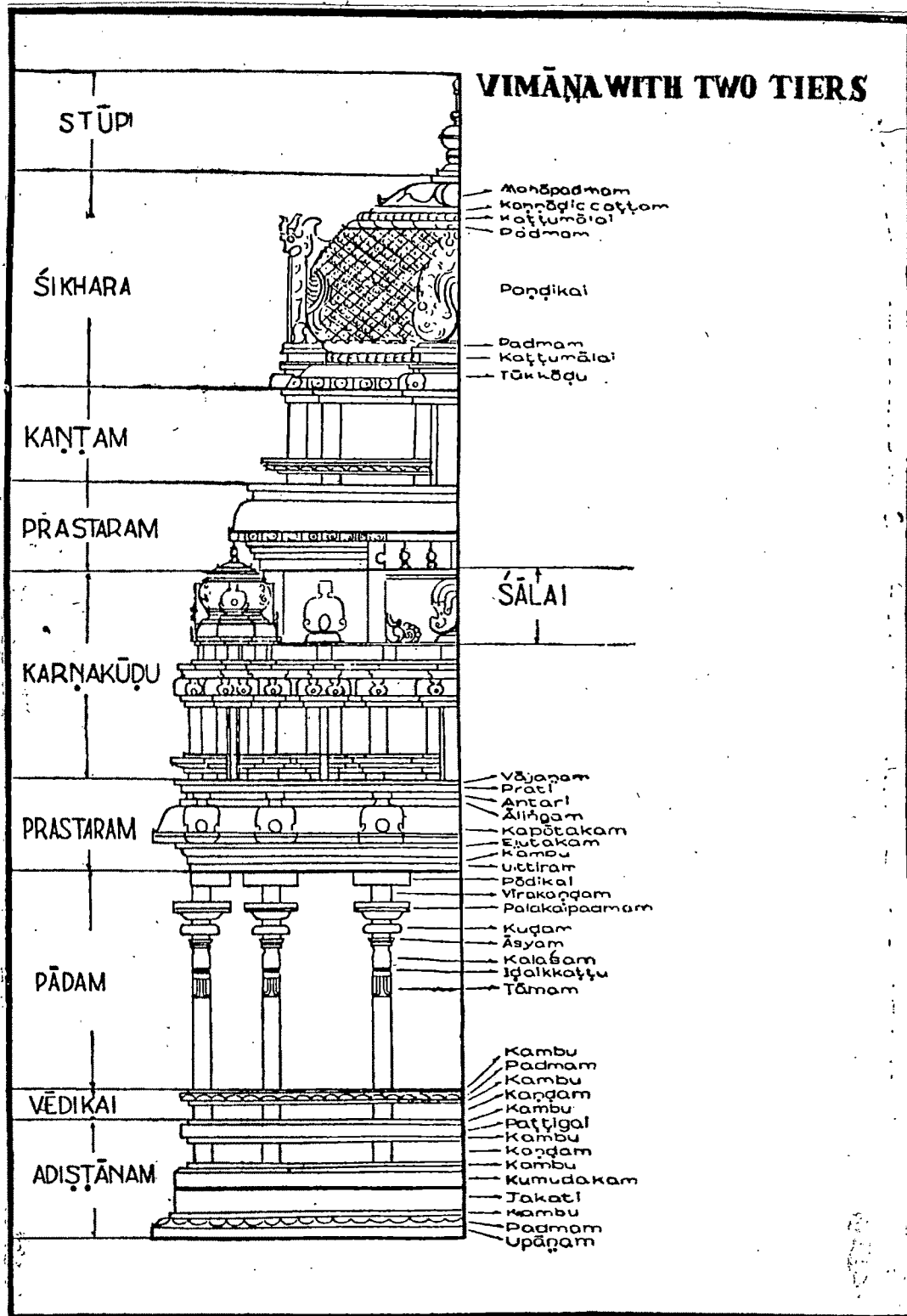


(^UTāluva usurpation follows)

C. ^UTāluva Dynasty



* Assassinated by his maternal uncle, Śalaka Rāju Tirumala who ruled for a few months.



CHAPTER II

VIMĀNA TEMPLE OF THE SOUTH

The Śilpā, Vāstu and Āgama texts that deal with the temple grammar of Southern India have laid down the classification of the vimāna into three broad categories, based on the geometry of the cross section of the constituents (i.e., the angas) of the vimana viz., Nāgara, Drāvida and Vēṣara.

1) The Nāgara Vimāna is square orⁿ rectangular from base to the finial (or in the language of the inscription "Upānādi Stūpi Paryantam"). The definition also encompasses a structure whose top two constituents, viz., the Grīvā and the Śikhara are four-sided irrespective of the shape of the cross section of the lower elements. Generally the uniform square or oblong plan right from the base to the apex is met with ; and such a vimāna constitutes the pure Nāgara (i.e. Śuddha Nāgara) form of vimāna. The śikhara of Northern Indian prāsādas

follows this pattern except for the āmalasara and kālasa at the apex which are circular in plan and morphologically or functionally equated with the grīvā śikhara of the southern vimāna.

The parts and characteristics of the southern vimāna types viz. the common plans and the manner of the rise of the edifice over them, the storeyed nature of the rise in talas with Harṃyas of gradually diminishing area and height, the scheme of the hāras constituted by the (Kūta, Kōṣṭha, Pañjara) occupying the top edges of the talas and the relative disposition of the aedicules as they are called- all these features distinguish the southern vimāna from the northern prāsāda types.

ii) The Drāvida Vimāna is totally polygonal from the basement to the finial and is generally hexagonal (six sided) or octagonal (eight sided) in cross section. This would be the pure or Śuddha Drāvida Variety.

iii) The Vēsara Vimāna is one whose cross-section at any horizontal level could be (a) circular (b) ellipsoidal

or apsidal (dvayaśra) and if all along the vertical axis, the section is of the same variety of any one of them listed above, it becomes a pure (or Śuddha) vēsara vimāna, while even if the vimāna is, as above is plan, only in its grīvā and śikhara elements, the basal part being four sided (square or rectangular) it would still be vēsara but of the mixed or miśra vēsara variety.

On the analogy of the Nāgara and Miśra vēsara forms the śikhara and the grīvā could assume an octagonal, hexagonal (or in general a polygonal) form, the lower body of the mūlatala ^{or} ekatala forms being square or rectangular in cross section.

Thus, there are three major structural divisions, of the vimāna based on the plan of the various angas of the vimāna, but more than the shape or plan of the basal parts or the main body, the emphasis is on the shape or plan of the grīvā śikhara alone, in determining the order of the vimana as Nāgara, Drāvida or Vēsara. One has only to remember that the vimana is likened to the human body, as seen from the similarity in the naming of the limbs of the body and the constituents of

the vimāna and what distinguishes one from another is not so much the bodily structure as the head supported by the neck; and hence it is the grīvā sikhara complex that helps in identifying the personality or identity of the totality.

K.R. Srinivasan aptly mentions that the composition or plan of the grīvā and sikhara only will be of real help in identifying the character of a vimāna. This would help in the same way as the find of a severed head alone in the absence of the body (that may have been lost or hidden) would lead to the identification of the person more easily and quickly than the headless cadaver (in crime detection or when the head is fully covered or hidden).

The earliest temples consisted of the vimāna and the antarā^{la} based on the same adhisthana. As time passed, a simple mahāmandapa was added. The prākāra ran around. The entrance was called the dvāra shōbha. The upa-pītha, an optional constituent below the regular adhisthana or base added to the height of the edifice. Niches on the vimāna and ardhamandapa walls were provided to accommodate the Gods and Goddesses other than the main deity. These

* K.R. Srinivasan "Temples of South India", National Book Trust, 1971, New Delhi, page 88.

niches are called dēvakōsthas. Likewise, the exposed faces of the aedicules ranged on the edge of each tala top round the body or harmya of the next tala, contain smaller niches for accommodating more sculptures -the vimāna devatas as they are called. Some more figures were sculptured on the pillars of the mandapa. With the passage of time, more sub-shrines were erected and the whole (group of shrines and mandapas) was enclosed by one or more prākāras, constituting the familiar temple complex of South India. Some times, these additions were coeval with the main structure as it happened in the case of the Brahadisvara temple at Tañjāvūr. But quite often, the additions were made in various periods thus enlarging the original lay-out and resulting in larger temples complexes, as those at Tiruvannāmalai, Chidambaram, Madurai and Śrīraṅgam. According to Silpa, Vāstu and Āgama texts, the term Śrīvimāna implies the structure from the base to the final i.e. from upāna to stupi.

An ekatala vimāna or a simple vimāna consists of six angas from base to apex, viz., (1) The adhīsthāna

or basement, (2) The bhitti or wall, (3) the prastara OR architrave with kapōta or cornice, (4) the grīvā, (5) the śikhara ^{and} (6) the stūpi. This type of structure is called alpa vimāna which is śaḍ-varga, i.e., in six parts. A vimāna is said to be dvitala when another tala is added to its body part and is said to be ashtāṅga vimāna since two more angas viz., the harmya (body) and prastara of the second tala are added to the above six, making it ashtāṅga. Jāti vimānas are those with three or four talas. Mukhya vimānas are those with more storeys, as for example the Brahadisvara temple at Tanjavur.

The adīsthāna is the lowest part of the vimāna. It is the basement on which the shrine stands. It consists of a number of mouldings (padai). They are upāna (an offset footing), jagati, the neck or the kantha, kumuda (torana moulding) and sometimes a kapōta kumuda, which may be round (vritta) or three faceted (tripatta). A vritta kumuda may be adorned by a series of bangle like rings, when it is called a katavritta ^{Kā} kumuda. The bhitti or pāda is plain or with pilasters and kumbha pañjaras. The kosthas are made for the deities in this portion. The prastara, the topmost of the aditala, has kapōta in this centre with bhūtamālā

below and vyālamālā above.

Above the prastara, a row of miniature vimāna-like shrines is found, generally in jāti and mukhya vimānas and not in ekatala vimānas. This row or string of aedicules is called the hāra, coming on top of each tala. Such a hāra is seen even on the top-most tala, ^{as} and in earlier temples and in the monolithic rathas of Mahābali-puram. With the passage of time, the respective vāhanas of the deities in the sanctum took the place of the hāra on the top-most tala and came to be located singly or in pairs at each corner.

The three broad major forms of square, oblong and apsidal plans are shown in the choice of the aedicules also, as the constituent elements of the hāra over the top of each tala or storey of multi-storeyed vimānas (of Tamil Nadu particularly), only aedicules of three plans from among others are chosen, the square plan for the kūtas at the corners (karnakūtas), the oblong for the sālas or kōsthas over the cardinals, and the apse for the nīdas or pañjaras coming in the intervening spaces. This would only go to show that these three (square, oblong and apsidal) plans were the most common,

Conventional and familiar, as against the other plans.

It is to be mentioned that the hāra in most of the Māmalla-style cave temples is a row of sālas alone.

Karnakūtas are seen for the first time in the Pañcha-pāndava cave temple. The nīda or pañjara is present over the mukha mandapa, in front of the first tala of the Dharmarāja Ratha and the front face of the second tala of the Nakula Sahādēva Ratha. This is not seen in any other alpa vimāna but is seen in the hāti and mukhya vimānas from the eight century onwards.

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Sometimes, the hāra may stand apart from the central harmya of the tala, thus bearing a similarity of the layout plan at ground level of a central shrine, surrounded by subsidiary shrines. Such a hāra is said to be anarpita. But in general practice, this intervening space is eliminated and the hāra aedicules are shown on the tala and its surrounds. Such a hāra is called ārpita. Above comes the recessed grīvā topped by a śikhara surmounted by finials.

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The free standing tōrana entrances like we have in Sānchi and Bhuvanēśwar preceded originally the gōpura entrances of walled cities and royal palaces. But the motif 'tōrana' is applied to the niche fronts and entrances on the body of the vimāna. They are called bhitti tōranas. There are many kinds of tōranas like patra-tōrana, chitra tōrana, vidyādhara-tōrana etc.

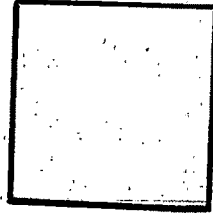
CHAPTER III

Gajaprstha Temples

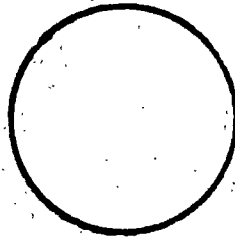
A. Gajaprstha Plan and Nomenclature

The grandeur of a monument is primarily relatable to and is usually contributed by its vertical presentation in relation to the ground plan. Generally speaking, the Vedic texts sanctioned three plans viz., the square, the circular and the apsidal (chāpākāra or extended semi-circular) plans. The square plan (which is also known as 'sthandila') and the circular plan (or 'mandala') are referred to as the seats of different types of heavenly bodies. While offering workshop to the ancestors, the square seat is made for the Gods and the circular seat for the ancestors. These seats are made with paddy or sand. The Vedic sacrifices are performed with the help of three fire altars des-

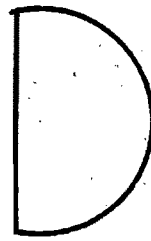
cribed as Āhavanīya, Gārhapatya and Dakshināgni and a vedika. They can be illustrated in the following manner :



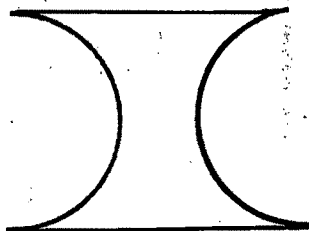
Āhavanīya



Gārhapatya



Dakshināgni



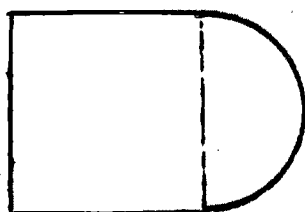
vedika

It will be seen from the above that the Gārhapatya or domestic altar is circular, Āhavanīya is square and Dakshināgni is semi-circular.

Based on these three basic plans, which emerged from the ritualistic practices, the later Brhatsamhita, Vishnu Dharmottara and other texts mention five basic shapes of vimānas. They are the square (chaturasra) rectangular (āyatasra), elliptical (vriddāyata), circular (vridda) and octagonal (astāsra). This five fold classification is only with reference to the ground plan of the shrine.

The Dakshināgni altar gave rise to the future pattern of temples categorised as apsidal shrines. The altar being semi-circular in nature facilitates the construction of apsidal structures on top. In ancient days the circular plan which is a counterpart of the mandala seat offered to the pitris in a śrādhā ceremony was funerary in character.

Thus we can presume that the Dakshināgni altar is the root from which the apsidal shrines have evolved. The concept of apsidal structure is not an innovation. It is a composition of the characteristic of the square and semi-circular plans as shown in the sketch below :



Apsidal plan

Figuratively, it is just an apposition of a semi-circle and a square and the shape taken by a strung bow fully drawn hence chāpākāra.

The word Gajaprstha is known as Tūṅgānaimādam in Tamil, i.e., mādam or storied structure that resembles a standing still elephant at sleep when looked at from behind (tūṅgum ānai). The gajaprstha temple of Pennakadam, South Arcot District is called 'Tūṅgānaimādam' by the Śaiva saint Sambandar. (Padigam 59, I Tirumurai of the Tēvāram) in all the ten verses. His elder contemporary, Saint Appar too designates the temple by the same name. (109 of the IV Tirumurai of the Tēvāram). This temple incidentally is on the southern confines of Tondaimandalam. The two saints (nāyanmārs) belong to the 7th century A.D. and the Tamil name too dates from that period. It is not found used in the earlier Sāgam Tamil literature. Thus the earliest Tamil name for this kind of vimāna occurs in the 7th century as attested by Sambandar and Appar. This slightly precedes, incidentally, the period of the advent of stone structural temples in the Tamil country and would suggest that an earlier apsidal temple in this place, later replaced by the extant stone vimāna, was of

brick in the time of the two saints who had visited the place and sung in praise of the God in it. Luckily enough, there is an earlier (5th century A.D.) wholly brick-built vimāna of the type extant on the northern limits of Tondaimandalam viz., the Kapōtēsvara in Chezerlā. One gets the Sanskrit name Gajaprsthā or Hastiprsthā only in the later Silpa and Āgama texts of the south which date from the 8th-9th century A.D. onwards. This would show that the term Gajaprsthā or Hastiprsthā is a later Sanskritisation of the earlier indigenous Tamil name. Another Sanskrit term found in the texts to denote a vimāna of apsidal plan is chāpakāra, meaning, shape, more or less, of the fully drawn short bow (chāpā).

P.K. Acharya says, "Hastiprsthā has an oval steeple". It is one of the eight kinds of single storeyed buildings, the others being Vaijayantika, bhōga, śrīvisāla, Svasti-bandha, Srikara, Skandatāra and Kēsara. The Agni Purāna and the Garuda Purāna bring Gajaprsthakīrti temples under the manika (oval i.e., Vrittāyata) type, the other four types being Vairaja (square or quadrangular), Pushpaka (rectangular), Kailāsa (round) and Trivishtapa (octangular).

* P.K. Acharya, " A Dictionary of Hindu Architecture", page 398.

* P.K. Acharya, -do- -do- -do- 403 to 405

Tūṅgānai mādam in Tamil as stated above is a name that would strictly apply only to a wholly apsidal structure which in its hind view presents the aspect of the rump of a standing elephant, as demonstrated in the Nakula-Sahādēva Ratha in Mahābalipuram and the adjacent sculpture of a standing elephant both facing south. It may not obviously hold good or be quite apt in cases where the basal part of the edifice is quadrilateral and only the superstructure including the grīvā and śikhara are apsidal on plan. If it does, one will have to take the basal four-sided part as the figure formed by the four massive legs of the elephant, and the apsidal superstructure as the hind quarters of the animal. In the list of the gajaprsthā temples of Tondaimandalam are included both the types—the ones wholly apsidal from base to final, and the ones partly apsidal, in which the superstructure alone is so, while the basal tala (mūlatala) is quadrilateral.

B. Early religious monuments
of the apsidal plan in India

Though fundamentally the basic elements of the temples and the worship in them derive mostly from Vedic and Purāṇic sources, in course of centuries

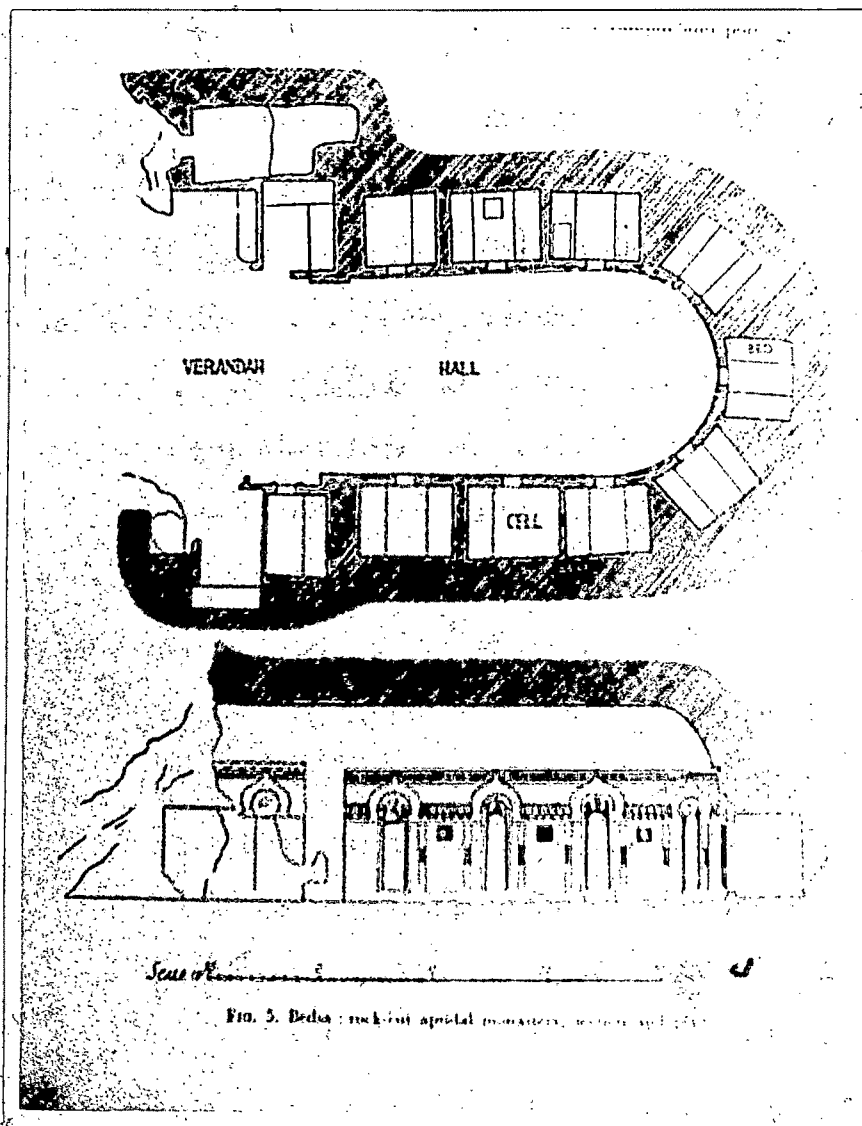
they assumed different styles and patterns during their diffusion over wide areas from the cradle-centres of the great Indian religions in North India viz., Hindu, Jain and Buddhist. The three creeds, could have only drawn from the plans common to human dwellings and lavished all the grandeur on the structure rising over them. All the three religious edifices while retaining the common Indian plans and elevations, norms of the architectonics as well as the native principles and techniques of construction, had to exhibit their credal distinctions by suitable adaptation of their forms rising over conned plans and through emphasis on features of the cognitions of the respective creeds in the general make up and content of the structure.

The builders or the craftsmen, or the master masons (the sthapatis and silpins) who belonged to the same guilds of artisans^{ns} and who were engaged by all the creeds had common principles and set methods of design and construction, traditionally handed down from generation to generation. And they worked always in collaboration with the priest-hood(clergy)

which knew the rituals, the nature of the objects of veneration and the modes of worship. The latter supplied the concept and the former the design. Thus, together they determined the forms of the temples with such modifications as suited the respective cases, as also the fixation of the features of the principal object of worship or the iconography of the main deity, and the decoration of the structure with iconic and other sculptural embellishments. As a result, the Vāstu, Silpa and Āgama texts and canons as described in the Śāstras were codified. All that was known and necessary in the construction of the temples and conduct or worship therein was thus codified. Based on such common norms and forms, the same master-masons, constructed always according to the ethos of the creed, the requirements of their patrons of the different creeds, and according to the materials and method of their times, with the needed motifs which their ancestors had transmitted to them. Thus, to the Indian mind the indigenous architecture remains basically and essentially 'Indian'. It cannot be subdivided into what is usually attempted to be made out as 'Hindu', 'Jain' or 'Bud^dhist'.

(i) Buddhist Monuments

The Ājīvika caves (rock-cut) in the Barābar, Nāgarjuni and Sītāmārhi hills near Gaya, excavated between the times of Aśoka and his grandson Dasaratha of the 3rd century B.C. pre-date the earliest Buddhist rock-cut caves. These Ājīvika caves exhibit among them the essential plans--oblong and circular and the possibility of the apsidal plan being derived by the juxtaposition of ^a ^b coylecence of the four-sided and the circular. The elliptical and circular chambers respectively of the Lomās Rishi and Sudhāma caves at the rear end of their halls, though separated by an intervening separation wall with a narrow opening, would suggest the possibility of the formation of an apse, by the elimination of the wall. The hallit should be noted is astylar. As the caves were for the Ājīvikas, it is not possible to ^cconyeive of a stūpa form placed as an object of worship inside the rear chamber. We have an almost similar cave in Koṇdivite near Bombay, except that the entrance is right in front on the cliff face itself (and not from the side, as in the Ājīvika examples where the longitudinal axis of the cave is parallel to



Bedsā

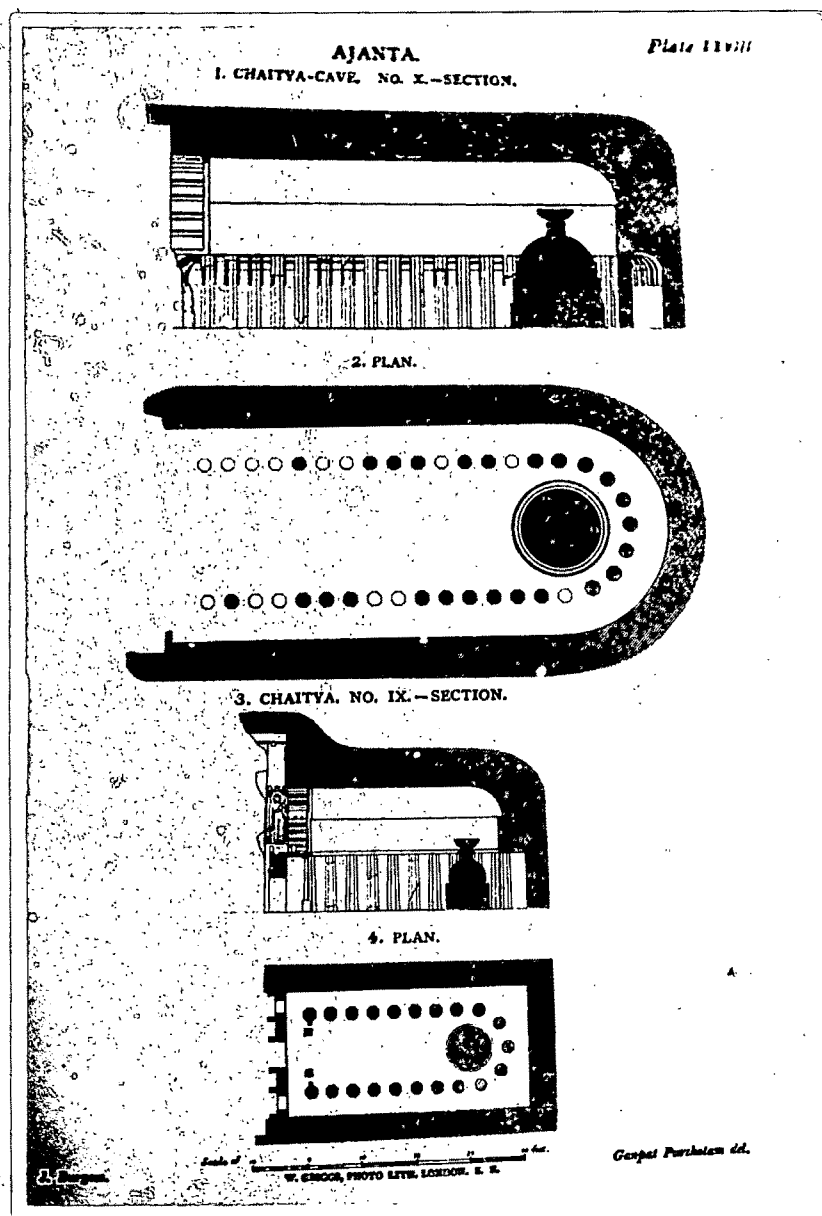
the cliff face as in all other 'Chaitya' caves in India. The circular chamber at the rear enshrines a rock-cut diminutive stūpa with a path round it for circumambulation. This represents the next stage after the Barābar ^h Bill examples, and the transition to the early chaitya halls.

The stūpa of circular plan which was the most common object to worship because of its more impressive form than the other Buddhist symbols, fitted more aesthetically or well in a circular or apsidal shrine that afforded a quite circular ambulatory passage.

The Bedsā cave has at the entrance two massive octagonal pillars and two similar pilasters, followed by a verandah, leading to a long hall. A set of twenty-four artistic pillars separates the central nave from the aisles on the sides and go round and behind the stūpa. This is the earliest of the caves.

The Kārli caves has been referred to as the "most excellent rock mansion in Jambudvīpa". To the left of the entrance to this chaitya is an imposing pillar topped by four lions that recall the animals on the Aśoka Pillar

of Sārnāth. The magnificent facade is now gone but the end walls still have large carvings of elephants standing on a long railing. This railing motif is repeated higher up, interrupted at intervals by panels depicting the Buddha in meditation, while preaching, and in other attitudes. The walls of the facade have sculptural panels showing the Buddha and the Bodhi-sattvas and the loving couple motif repeated over and over again. There is a row of ends of stone beams, in imitation of rafters in wood above this and there are more panels showing the Buddha and the Bodhi-sattvas. On either side of the arch are chaitya design doorways and panels representing loving couples reverentially moving around towards the central chaitya. The inner screen wall has three doorways topped by chaitya arches, the central one leading to the large apsidal hall where two stately rows of columns divide the nave from the side aisles. The pillars, fifteen on each side, are octagonal with a fluted capital surmounted by kneeling elephants carrying pairs of male and female riders. This belongs roughly to the I century A.D.



Ajantā

Cave 3 of Pīṭalkhōra has wooden ribs in the vault, speaking of its early existence (B.C. 150-50).

Cave 9 of the Ajanta group of caves is rectangular on plan with an apse at the rear and the pillars are arranged in a semi-circle. Caves 10, 19 and 26 are also apsidal on plan. The pillars in cave 19 have capitals with brackets with figures of the Buddha, animal riders and flying couples. The awe inspiring facade, the pillared verandah, the projecting cornice and the horse-shoe shaped window all go to prove the maturity of the architecture of the period. This is one of the caves in which stone has replaced wood completely. This might belong to the 6th century A.D. In cave 26, there is too much of ornamentation which is inferior in design showing signs of deterioration in art.

The Viśvakarma cave in Ellōra has the lithic ribbed roof in imitation of wood-work. There are three bands of friezes immediately above the pillars that show repeated panels of the Buddha, his attendants and dwarfs in singing and dancing attitudes.

The above available material regarding apsidal temples of any denomination in India upto the pre-Pallava

period (from which point the main part of the study of the Tondaimandalam apsidal temple starts in the thesis) will resolve under the following three heads :-

1. Excavated ^a (not rock-cut ^{but} buried ruins of) temples of apsidal plan. These can at best suggest ideas about the basal plan and lay out and nature of materials of construction of the rest of the edifice above from any other evidence that may have come out or have been noted during the excavation or digging.

2. Fully standing brick-built apsidal temples, like the one in the Mathura relief (and other similar relief representations) which along with the Chezerlā and Ter temples that are wholly extant, will come under consideration here. These will give a good idea of not only the plant but also the elevation or rise of the structure from base to final, that is to say, the entire external aspect, which is of importance in a study of architecture. The Chezerlā and Ter temples would, at the same time, provide an idea of the internal aspect too.

3. The rock-cut, and as such the 'cut-in' cave chaityas (as opposed to the cut-out examples like the rathas of Mahābalipuram) the apsidal ones among them as in Western

India and the ^eDaccan. These rock-cut replicas of contemporary structural models, can, at best, reveal only the total internal aspect of ~~that~~^e walls of chaitya, namely the facade, and the interior walls and columns, if any, the architrave and the vaulted roof along with the simulated timber work forming the rib-like under-frame to support the roof-material which could have been of thatch, matting, metal sheet, tiles, or brick-and ~~p~~^flaster. But one cannot gain any idea of the exterior aspect of the structural model which the rock-cut (or cut-in) Chaitya indicates.

With these limitations of each of the above types borne in mind, a mental combination of all the three will give on~~a~~ fairly conceptual image of the appearance of the whole edifice, in and out, and its architectonics.

In the case of a rock-cut (~~cut~~⁺-in) apsidal example, there is every possibility of its imitating a structural model with a four-sided exterior plan and a functional~~y~~ or actual apsidal interior, as will be mentioned below:

There is no doubt that generally the very 'earliest' Western Indian rock-cut chaityas had a rectangular plan,

rather than the apsidal plan, were astylar and only the rear elevation took a curvature behind and above the votive stūpa. An instance of the apsidal and astylar chaitya (1st century B.C.) is found in Tanāla near Pāli in Maharāshtra, cave No. VI at Kūda, Cave No. XLVII and cave No. IV, respectively at Karāḍ and Sherālwaḍi, bear out this point, while cave V at Karāḍ is an example of the astylar chamber, only the rear roof of which is curved. Even at Ajanta, of the two oldest Chaitya caves namely IX and X, the smaller one which is clearly the earlier has a rectangular plan, although it has a row of pillars inside, ranged in an apse around 'the votive stūpa'. The rear aisle has a flat, lower ceiling, while only and above the miniature stūpa does it take the curvature of the roof. It is only in cave X that both the (lower) rear aisle roof^f as also the main chaitya vault have curved profiles. This is generally the case in all Chaitya caves as at Bhājā, Nasik or Pithakōra, although in Kārle and Bedsā (Vihāra cave arranged in Chaitya hall form) we have instances of the rear aisle having a flat ceiling/roof only.

II BRĀHMANICAL SHRINES

In dealing with this aspect, it is appropriate to refer first of all to an interesting monument dating back to the 3rd century B.C. viz., the Parasurāmēśvara temple at Gudimallam, in Chittoor district and within the confines of Tondaimandalam.

Systematic and well controlled excavation by Dr. I.K. Sarma during the conservation work undertaken in this monument both inside and outside the sanctum, has revealed startling and most interesting facts regarding the architectural history of the temple, taking its first foundation as far back as the Mauryan epoch itself.

In this earliest phase of its history, it was found to be a hypaethral temple on a raised mound with the linga open to the skies. The vyāktā-vyakta (iconic and uniconic combination) ling^a, suggesting the form and formless aspect, made of sandstone was planted by insertion of its base into two superposed circular discs of stone and surrounded by a low stone-railing, with the uprights

connected by a triple series of horizontal bars.
Animal remains found associated at this level indicate animal sacrifice or animal food offerings to the God.

The iconic representation in relief on the linga front is Rudra. He holds the sacrificed goat (paśu) by his right hand, with its hind legs upside down, while the left hand holds the vessel (ajyapātra). The paraśu rests on the shoulder. The God stands erect on a recumbent gana whose expression shows discomfort at the squeezing weight of the God. The gana is represented as having webbed or fin-like feet, as in a frog or fish.

The second phase relating to the 1st-2nd centuries A.D., as could be determined by the associated finds, marks the advent of an apsidal garbhagriha round the linga built of large sized brick. There is no indication of a channel (or varīmārga) or outlet, indicating the absence of abhiśhēka in practice.

The third phase, after many centuries, is marked by the total replacement of the apsidal brick structure by stone, on the same plan and alignment with a new, raised floor inside, converging up the circular basal

stone discs, and the railing after suitably sizing ^{the} tops of its uprights. A square āvudiyār^a or linga pītha, in two pieces was fitted to the standing linga from either side, but only concealing a part of the bhūta figure below. A water channel (ambumārga or verimārga^a) was cut in the floor to lead the abhishēka water out. This stone work construction, according to the inscription of the 9th year of Vikrama Chola (A.D.1227), was made by a local chief Vikrama Chōla Karuppūr Udaiy for the merit of his father; another inscription of the 8th year of the king, mentioning the setting up of an icon of Chandēsa in the temple complex, shows the extensive building activities here. But the Pallava (Nandivarman II and Nripatunga) and Bāna inscriptions would perhaps suggest an earlier reconstruction during the 8th-9th centuries which was followed later by the stone construction made in the times of Vikrama Chōla, referred to above. Had the Nripatunga and Bāna inscriptions been found in the shrine wall and ardhamandapa wall of the extant temple, the earlier reconstruction in stone of the previous brick vimāna may be said to have been in the 8th-9th centuries in which case the Vikrama Chōla time record would mean a second reconstruction in stone in the 11th century.

Ref : I.K. Sharma, "The Development of Early Saiva Art and Architecture", pp. 42-28, 62-64, New Delhi, 1982; and M.D. Sampath, "Chittoor through the Ages", pp 204, 233,34, Delhi, 1980.

Before we come to one of the very early Brāhmanical shrines at Nāgarjunakonda, it will be appropriate to make a reference to a sculpture relief from Mathura. It is a small apsidal shrine located outside the city wall of Kusinara near to and facing the city gate-way. The apsidal ekatala vimāna is shown in its lateral aspect. There are no pilasters on the apsidal wall based on a plain adhisthāna. The three stupis rest on the ridge of the apsidal sikhara over an apsidal grīvā. This relief belongs to the first century A.D. Its location outside the city (but facing it) suggests that it could be the shrine of kshetrapāt^{la}u, the guardian deity of the city. In one of the Tamil Saṅgam works, a shrine for such a deity is referred to as the Purambanaiyan-Palli.

From the recent excavation of the Ikṣvāku capital of Vijayāpuri in Nāgarjunakondā we get apsidal constructions in brick among other plans-square, oblong, octagonal, apsidal etc. The temple dedicated to Pushpabhadra-swami is one of the earliest Brāhmanical shrines. From the remains, it is understood that the temple rested on a raised court. The apsidal temples was formed by the erection of stone pillars all along the outlines of the rectangular and apse part. The space between the pillars

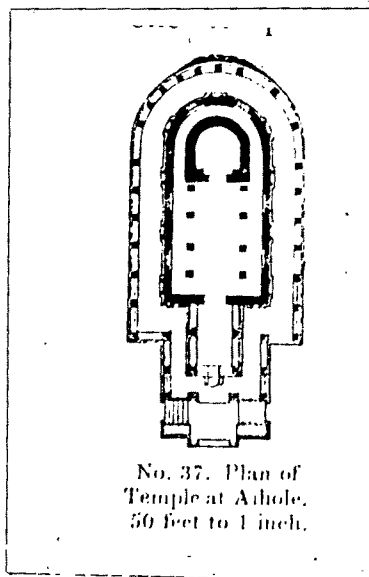
was closed by brick work encased in stone slab exterior. The apsidal garbhagriha had perhaps a vaulted roof with stucco decorations on the exterior ridge. This is the first of its kind as a Hindu temple and precedes in part of time or ^{is} coeval with other Buddhist apsidal chaityas, the remains of which have come to light at the same area. The temple with a prākāra had two entries, one in the west and another in the north. The name of the deity 'Pushpabhadraswāmi' is inscribed on the dvajasthamba and is referred to as 'Mahādēva Pushpabhadraswāmin'. Though the temple is architecturally insignificant, from the point of view of basic functional fullness, it is rich with so many components of a temple complex at such an early date.

Chezerlā is 24 kilometres west north-west of Narasaraopet in Guntūr district. The Kapōtēśvara temple here after the new discoveries shows that its earlier basement had an upāna, a high jaḡati, kampa, kantha, pattika and prati (all in brick). This had an apsidal plan. This could be assigned to the period 2nd-4th century A.D. In its original plan, it followed the apsidal Hindu shrines and Chaitya grihas of Nagarjunakonda. The entire structure was built of large

sized bricks further strengthened internally by a row of lime-stone slab columns set close to the inner face of the wall all round. It was quite massive. There is no arrangement for dēvakōsthas nor nāsika. The short grīvā is indicated as a recess below the śikhara brim. The mahānāsikā has Siva and Parvati on bull with other dēvatās. A kinnara and a kinnari are on the sides of the dvitala śāla śikhara relief.

In the outer forward ends are the pilasters. The roof is formed by corbelling in of the successive courses of brick work. This is done in the style of 'kadalīkakarana'. The corbelled vault is further strutted up by vertical slab-stones of different heights supported on horizontal cross-beams. There is no provision for the ridge to carry the stūpis. The extant vimāna could be assigned to the late Śātavāhana-Ikshāvāku period. It had its beginning in the 3rd century A.D.

The Trivikrama temple at Ter lying about 17½ kilometres to the N.N.E. of Osmanābād is fully brick built. There are no internal pillars as in Chezerlā and ceiling struts. The internal roof is formed by the brick-work which inclines to the centre from all sides. The front



No. 37. Plan of
Temple at Aihole.
50 feet to 1 inch.

Aihölē

end of the sikhara resembles the timber originals with a median trans^{vr}verse supported on four pilasters and a central light opening. This can be placed in the 5th-6th century A.D.

A late, loose icon of Vishṇu installed inside the temple should have been a later addition, for an apsidal temple for Vishṇu is not known from anywhere else so far; considering the coeval and earlier examples of apsidal shrines at Nāgārjunakonda and Chezerlā, one may not be wrong in presuming that this temple too was saivite. We have also the example of the original Gudimallam temple, Chittoor district and within the confines of Tondaimandalam.

The Durgā temple at Aihōlē is one of the largest and earliest extant 'all stone' temples of apsidal plan in the south. The adhīsthāna built over a sub-base was a feature of the later temples of the Chālukyās Pallavas and Pāṇḍyās. The pillars on the upapīṭha surround the adhīsthāna and the apsidal Sāṇdhāra āditāla of the vimāna proper. The outer wall of the garbhagriha carries the dēvakoṣṭhaś. They have niche fronts, both of the southern VIMĀNA STYLE AND northern prāsāda style, the former category

being the kūta, sāla and pañjara, and the latter udagama tōrana. The pranāla is projected prominently from the top of the adhithāna on the northern side. This is in continuation of the abhisheka water channel, or varimārga, commencing from the sanctum floor and piercing through both the sanctum walls, a feature indicating a later date for the temple than usually assigned. Two rows of four pillars inside the antarāla divide the space into a central nave and two aisles on sides. The superstructure of the northern prāsāda type, if not original, should be an incompatible later addition. Or, alternately, the shrine should have been a flat roofed one or would have lost its apsidal superstructure.

This temple could not have been dedicated to Durgā. Till the earlier part of the 19th century, it was a part of the fortification or Durgam or Durgā (probably of the Marāṭhas), and this could have lent the popular name to the temple. The remains of a fortification temple. ^{The} Remains of a fortification on top of the temple were noticed by the first observer who had described the temple in the last century.

The Pāpanāsam temple complex (Ālampur taluk, Mehboobnagar District, Andhra Pradesh) contains a typical chāpākāra Parivāra shrine for Gaṇēśa on the south side of the main or principal group of sanctums. It is a detached structure standing next to the oblong sāla vimāna of the Sapta-mātrikas. The most interesting feature is that the plan of the temple is semi-circular (a truncated ^{apse} pāśa) recalling the sacrificial pit of that state (hōma kund^{am}) used in Vedic sacrifice. The temple is of the 10th-11th centuries A.D. It faces north.

APPENDIX TO CHAPTER III

Adaptations in secular architecture

The four-sided (square or oblong), the circular including the elliptical, the apsidal and the polygonal (hexagon and octagon) are found to be the fundamental plans known and in common use even in pre-Buddhistic times. The architects and artisans who worked equally for all creeds drew the plan of choice from among these. Even the poorer folk and the nomadic tribal bird-catchers using bird-cages made of wicker, bamboo, or cane have (or make) cages of such plans and this is but universal in India, reflecting an ancient and conservative tradition. The field watch-man's hut erected in cultivated fields, to keep vigil over the ripening crop, called itanam paran or maccuvīdu, is an apsidal thatched roof on a platform raised over poles planted into the ground. The hut form of the Nilgiri Tōdas may be remembered here.

CHAPTER IV

A. GAJAPRSTHA TEMPLES

IN STONE IN

TONDAIMANDALAM

Having dealt with the early religious monuments of the apsidal plan in India, we now turn our attention to the detailed survey of the monuments built in the Gajaprstha style in this region of Tondaimandalam. By and large, the survey has revealed the existence of Gajaprstha monuments covering a thousand years and more.

Starting with the Sahadeva ratha, we come well into the post Vijayanagar period or the 17th century, and during this period, not less than around 40 significant monuments came into being.

Though some forty temples have been studied and described, at least five apsidal vimāṇas in Tondaimandalam can be dated with certainty and, what is more, they represent examples of

temples of different time brackets. One is therefore tempted to note their architectural features as typifying the time bracket to which each belongs and further to note the difference in the characterising features or modifications that became patent with the advance of time. These five examples as firmly put in different time-brackets are :

1. Nakula-Sahādēva Ratha : Early : Pallava (630-700 A.D.)
2. Vīratthānēśvara temple, Tiruthani : Later Pallava (Aparā-jita time, C.A.D.900)
3. Ādipurīśvara temple, Tiruvorriyūr : Middle Chōla (Rājēndra I time-A.D.1012-44)
4. Mārgasahāyēśvara temple, : Later Chōla (Rājarāja Virinchipuram III time A.D.1216-57)
5. Agastīśvara temple, Polichchalūr: Vijayanagara (C.A.D.1500-1600)

These temples would, in a study of the 'style of architecture' form the land marks, each for one of the five periods of time brackets adopted, with which the other temples of each of the five periods could be diligently compared in order to obtain a relative dating.

Also such an approach would help one to note the important parts and the features of each vimāna from the upāna to the stūpi and highlight the peculiarities noted and thus go in for a comparative study. Such procedures help in filling the gaps between one and the next dated temple in the above series, by the insertion of the epigraphically undatable ones and thus accommodate them in the respective time brackets appropriately. As a result of systematic survey and comparative study of hundreds of temples in Tamil Nadu, particularly where one finds a continuous series of temples from the 7th to the 20th century, lines of evolution in the features and forms of certain components had been worked out in close relation to chronology by J. Dubreuil even in the first quarter of the present century, which again have been improved upon or elaborated by subsequent scholars working in the line. It is only such a scientific approach through a study of style and architecture of a region that would help in fixing the date, within limits, in a time bracket, of an extant structure. The inscriptions will of course come into use in confirmation and in the assesment of the date, absolute or approximate.

Likewise the presence, and positioning of concomitant

sculptures and their iconography, their elimination or advent in their place of other sculptures of different iconography will also constitute evidence in dating. For example the following data^a considered severally and in combination, help in ascertaining the date of the structure or the part of it concerned.

(a) The presence of the pranāla or gargoyle-like outlet for the abhisēkam water from the garbhagriha, forming an obligate constituent part of and projecting out from the top of the adhis-thāna would indicate a date after C.850 A.D. This is found to be the case in practice and is also enjoined by the Silpa/Vāstu/Āgama texts dating from about that time, too.

(b) The presence of the ornate makaratōraṇa^a fronton framing the dēvakōsthas of the vimāna and ardhamandapa, a flat arch in the Pallava and more arcuate in early Chōla and middle Chōla phases, giving place to plain, undecorated tōraṇa reliefs in the middle Chōla phase. This is replaced by a shrine fronton framing the dēvakōstha niche entrance, with a sāla (or pañjara) top—the Kōsthapañjara as it is commonly called, towards the end of the middle Chōla phase, and continuedⁱⁿ the subsequent phases.

* (c) The presence of the stambha-pañjara (Decorative Pilaster of Dubreuil) a short pilaster decoration consisting only of a pilaster shaft, with capital carrying over its phalaka

(abacus) a pañjara (nāsikā) crest, occupying the wall recesses indicates a middle Chola phase, as seen for example in the great Brihadisvara temple Tanjavur. In the later Chola phase the stambha pañjara is replaced by the kumbha pañjara in which the stambha pañjara shaft is shown as emerging from the mouth of a Kumbha (pot). This persists, getting more and more elaborated in ornamentation, through all the succeeding phases, extending into the modern period.

(d) The pilaster base (ōma) is rather undifferentiated from the base of the shaft, in the Pallava and early Chōla phases, excepting for the transient occurrence of vyāla or simha or other animal based pilasters of the Pallavas (Māmalla and his successors) in which instead of the vyāla or Simha, it may be a bhuta, naga/^{ka}mōsa or gaja,^{or} nāgarāja too. These disappear after the Pallava period, but recur occasionally in some pillars of the middle Chōla period. The ōma otherwise gets differentiated in size and remains always square in section, irrespective of the square, octagonal, 16-sided, or circular section of the pilaster shaft and capital members above. Likewise the phalaka or abacus on top of the (other) capital components, retains, like ōma at the base, its square form, throughout. The phalaka is

large and thick in the Pallava and Chōla phases, but becomes thinner and small in later phases (In the case of the nakulapādas or dwarf and split pilasters that are octogonal in section, the phalaka, too, can take that shape). The under-side of the phalaka, in the Pallava early and middle Chōla phases is shaped like a broad, shallow circular bowl with curved-out brim, (douce-nez or ogee-shaped), and a plain. It is called the pāli. But in the later Chōla period, it assumes the shape of a fully blossomed lotus flower inverted in position and is called the padma with the petal markings called idai. (idai = petal in Tamil). At the pilaster base from the same period (later Chola) onwards the tall and well defined, square ōma (or base) comes to carry on its top corners, round the point of emergence of the shaft, cobra-hood-like decorations, the nāgapadam, or nāgavaktra.

* (e) The corbel bracket or pōtika above the phalaka and abutting the beam (uttire) above, has different distinct forms in the different periods. The corbel arms have a curvilinear outline with smooth face and underside in some early Pallava examples, but invariably decorated by a roll-ornamentation (taranga or wāṅṅes) with a median flat band (patta)

carved as if to hold the taranga (roll(-waves) together. This continues in some of the examples of the early Chōla period (including Irukkuvēl, Muttaraiyar and Paluvēttaraiyār temples) but the characteristic early Chōla (as also Pandya) corbel is one with the four-sided corbel arm bevelled at an angle of 45° at its front and generally called the 'bevelled' corbel. In the middle Chōla period the front end of the corbel arm is not totally cut slant, but with the bevel leaving the central part uncut and unchamfered to hang like a tenon from the bevelled face. This bevel-and-tenon corbel continues into the late Chōla phase, when the tenon comes to change its straight out-sides to curved ones assuming a companulate (inverted) or bell-shaped form, often with a small bud-like projection (simulating the tongue of the bell) at the centre of its bottom face. This gradually gets elaborated to the incipient pushpa-pōtika towards the end of the Chōla period (occurring side by side with the bevel-and-tenon forms). The fully formed pushpa-pōtika characterises the Vijayanagar phase, when the long projected corbel arm, is curved down and called nānudal, ending in a flared foliar tip, holding a bud (pūmunai) at its centre. The bent down nānudal is shown as supported at its point of emergence from the main corbel block, by an up-curved bracket-the madalai. While in the Vijayanagar

phase, the tip of the bent nānudal is connected with the main corbel block (Katai) by a cross-rod, this disappears in the Nāyak and modern phases, leaving the longer nānudal to hang freely and the pūmunel too is transferred from a bud shape to a larger mango-fruit like shape with curved and pointed top.

≠ The kapōta or cornice of the prestara over the walls, is curved down, thick and single flexed. It becomes thinner later and by the commencement of the Vijayanagar phase it comes to have a considerably longer projection and a double flexure (cyma-recta) without the kūdu ornaments often. The kūdus (alpa nāsikās) found at intervals on the face of the kapōta, too, show changes in form during the different phases. They are horse-shoe-shaped miniature makara-tōrana arches, with flat-shovel-shaped (saktidvaja) finials, enclosing a central circle containing reliefs of mithuna couples or human heads. In the Chōla phase the flat, saktidvaja finial is replaced by a trefoil crest, or simha-mukha (lion-head). The details of the makara tōrana arch become less distinct, the arch tends, in late Chōla times, to become plain, while the arch itself tends to assume, a more circular outline but still with an open base. In Vijayanagar, Nāyak and modern

times the Kūdu, is a flat, plain relief, with the two arms widening, towards their bases and getting curved out and up with a rounded tips, the crest on top assuming a rounded knob-like shape.

In the Pallava vimānas, the hara of adidules on the top edge of the mūlatāla extends also over the edge of the mandapa, in front. In Chola and later vimānas, the hāra does not so extend, but restricts itself to the top of the mūlatāla.

Till A.D. 700 (Pallava Rajasimha's accession) the top-most tala of a multi-storeyed vimāna, too carries a hara on edge that surrounds the grīvā. But after this, from the times of Rajasimha, and through all the subsequent periods, the top-most tala hara is eliminated, totally, and on the four corners of the top-most tala, are placed instead, the vāhanas (vehicles) or lāncanas (symbols) appropriate to the deity consecrated in the garbhagriha of the mūlatāla. These are Bhutas, and later Nandis on Siva temples, elephant and, later, pea-cock, on Subramanya temples, mūsaika on Ganēsa temples* and so on. This principle is also enjoined in the southern texts on Silpa-Vāstu and Āgama dating after the 9th century.

*Also Garuda or Simha on Vishnu temples, Simha on Dēvi or Jaina temples.

NO.

In the earlier Pallava vimānas there is a polarisation of deities in the three main dēvakōsthas of the vimāna mūlatala, and the two dēvakōsthas on the lateral walls of the ardhamandapa. It is only from the post-Rājasimha period that one sees a definite polarisation of specific icons viz., Ganēsa and Durgā respectively in the south and north dēvakōsthas of the ardhamandapa ; Dakshinamurti, in the south dēvakōstha of the vimāna mūlatala, Brahma in the north wall dēvakōstha, and Vishnu, Ardhanārī, Harihara or Lingodbhava Siva in the west wall dēvakōstha.

These diagnostic architectural and iconographic features have been noticed, highlighted or employed, for assessing the date or time bracket for the forty apsidal temples of Tondaimandalam, wherever possible.

While in no way belittling the value of inscriptions, one can only stress the limitations in the method. No doubt inscriptions can, with advantage, be used in dating a vimāna or structure. If the inscription is a foundation inscription, engraved on the concerned structure itself and mentions the construction of the structure too, it would be an ideal case. But such cases are few and far between.

for instance, among the forty apsidal vimānas, only three or four cases are found. Again since a foundation inscription could have been incised only after completion of the construction of the edifice itself on which it is found, the time lapse between the completion of the construction and actual engraving of the inscription can be any body's guess. But generally the gap is not a long one. One has therefore to check up the date given by the inscription with that assessed from the architectural features of the extant monument on which the inscription too occurs and see whether both tally satisfactorily.

Very often the inscription is found to be a later copy, re-inscribed on the extant structure, suggesting that the extant structure is a replacement of a structure that existed earlier, and to which the inscription related. This is found to be the case where an earlier brick structure that had existed on the site has been later renovated totally in stone. Such brick structures have their foundation inscription engraved on separate stone slabs which were planted near them (one may recollect that in the case of the Hōysāla temples built of soap-stone or talc, and profusely carved with decoration or sculpture leaving no space for engraving any inscription on them, they have their foundation inscriptions engraved independently on a separate slab planted in a

suitable place in the temple precinct.

In the absence of a definite foundation inscription on the structure under study, even the earliest inscription on it, can, from its date, only suggest a later limit for the date of the structure itself and merely indicate its existence at the time the epigraph was inscribed. Here again, how much earlier the structure could have come into existence can only be judged by a close study of the style and architectural features.

Possibly also, a later inscription on the concerned structure itself or on other structures in the temple precincts, or even in the village or elsewhere may casually mention the name of the temple or the builder who can be identified and whose date can be ascertained otherwise. Even there a correlation between the date so obtained, and the date indicated by the architectural features of the structure will have to be made.

The other inscriptions may help some times in tracing the ⁸⁸vis^citudes, history of the growth and development of the temple complex by way of periodical additions round the nuclear or main vimāna, as also of the vimāna itself.

The name of the temple/vimāna as given in the inscription, the founder and date if there is a foundation inscription,

relating to the extant or an earlier structure, and such details of direct interest alone ^{are} need be given in the present case. Also inscriptional evidence to the pre-existent structure, and reference to the mention, if any, of total renovation reconstruction or repairs, will be quite useful for consideration of the dating of the entire structure or parts thereof, since very often there is a partial restoration as a result of which the architectural features of the basal part may not be compatible chronologically with the upper parts of the same structure. It is to be noted in this context that inscriptions are restricted to the lower parts namely the adhithāna, and the lower parts of the wall up to the limit of the eye level of a standing person, and there are chances for the tiers above to have been replaced in later style during a subsequent partial repair or restoration.

In rare cases the foundation inscriptions themselves give information of architectural interest. For example the apsidal Virattānēśvara in Tiruttani (included in the thesis) mentions particularly that the vimāna was constructed of Krisnaśilā (black granite) a very hard stone implying a significant departure from the erstwhile use of softer coarse sand stone in the temple constructions of Aparājita's Pallava Predecessors. There is a note of exultation in the novel achievement. Again ^{so is} in the case of the Adipurīśvara apsidal vimāna of Tiruvorriyūr, built by Rājendra I Chōla.

Not only the prestigious material of construction, Krisnaśīlā, is mentioned but also the special architectural components that were incorporated in the construction. The long inscription is in Sanskrit, such information is of interest to an architectural study.

Palaeography would also help to assess the possible date from the nature and form of a few letters in the script of the inscription, even if the inscription is fragmentary and not intelligibly readable.

It is, therefore, necessary to compare the monuments everywhere, to give them a systematic classification and to set forth the laws according to which they have been constructed. It is a matter of great importance to describe the anatomy and palaeontology of the edifices.

Fortunately the art of the Tamil Country, 'Dravidian' as it is often called presents to us a very interesting and a very rare picture of an architecture which remained isolated for more than thirteen centuries (from the 7th), which borrowed very little from foreign arts, but which while preserving by strong convention the basic structural form, varied continuously by the path of natural evolution in its decorative motifs and shapes of some parts, in such a way that one could follow its modifications from one century to another in other words understand the evolutionary sequence.

In so revising and re-arranging the relevant information (with proper additions from sources indicated below) and re-structuring the chapters, the following in addition to what has been said above, in general terms, have been adopted.

A full but brief and accurate description is given of each one of the apsidal vimānas covering the rise or elevational aspect - the talachchanda or talavinyāsa i.e. the scheme and arrangement of the talas or storeys forming the superstructure over the mūlatāla or ground floor that houses the sanctum or the garbhagriha, the hāra scheme or string of aedicules (miniature vimāna models) of the square plan or kūta, oblong plan or sāla, and the apsidal plan or nīda/pañjara on the top edge of each tala and ranged round the body or harmya of the next higher tala.

Architectural features:

It was only in the time of Narasimhavarman I (A.D. 630-668) that new features were introduced in architecture. Pillars show, for the first time in Tondaimandalam, the various components. Lions support the pillars. The hāra with its sālas and kūtas appear in the superstructure. The rock cut vimāna called the Sahādēva Ratha, which is the first

apsidal vimāna in Tondaimandalem, has introduced for the first time the third element of the hāra, viz: Nīda or Pañjara which is the model of an apsidal plan. This element which is present in the second tala of the Nakula Sahadeva Ratha and in the first tala of the Dharmaraja Ratha, appear in later times only in the tala hāras of the jāti and mukhya vimānas with more than four talas in the non-apsidal types, but, on the contrary, appearing significantly in all apsidal vimānas of even two talas and more. This is a very important aspect.

During the Later Pallava period, the local sand-stone which was the medium of construction of structural vimānas GAVE PLACE TO sankirna way of construction using stone, brick and lime mortar.

While two temples are apsidal (Kalambakkam and Tirukkalukkunram), the Tiruttani Virattānēśvara temple is samachaturśra with apsidal grīvā and śikhara. But most of the temples are square on plan. The mancha-bhadra upapītha continues to be in vogue. After the time of Dantivarma, the Pallava style deteriorates.

During the early phase of the Chōlas, the entire vimāna was built of stone. In a few exceptional cases the āditala

is built of stone, but the superstructure is in brick.

There are dvitala vimānas, with kūtas and salas carrying the figures of rishis. The upper most tala carries the figures of the vāhana of the main deity. In the second phase of the Cholas, we find galapṛstha form growing popular. Pādabandha adhiṣṭhāna continues to reign. The pādas in the bhitti start having a tenon like median projection of the pōtika. The prastara shows bhūtamala and vyālamala. The temples are skatala or tritāla. Kumbha pañjaras appear on the bhitti, towards the close of this phase.

In the third phase of the Cholas, the corbels show incipient pushpa-pōtika side by side with bevel-and-tenon type pillars. The padmākara mandī and pōtika with median tenon are typical of this period. The oma of the bhitti-pāda is made taller and its faces show ornamental enrichment. Kumbha-pañjaras are highly ornamented.

During the Pāṇḍya or late Chōla period, the dēvakōṣṭhas have narrow and shallow tōranas fronting the vimāna dēva-kōṣṭhas. The adhiṣṭhāna is of the pādabhandha type. Pōtika continues to have tenon like projections side by side we have the primordial pushpa-pōtikas also. Some times phalaka is bigger than padma mandī. Vyālas are shown in low relief.



Mahābalipuram - South east view of the
superstructure



Mahābalipuram - view of the ratha

Mahābalipuram,
Sahādēva Ratha:

The history of architecture, as could be coherently studied in Tondaimandalam and as preserved in the permanent material viz., stone, may be said to begin with the reign of the Pallava king Mahēndravarmā I (A.D. 610-640). He was succeeded by his son Narasimhavarmā I (A.D. 640-674). He was named Mahāmalla (the great warrior) or Māmalla and the seaport that he built at the mouth of the Pālār was named Māmallapuram which is now distorted into Mahābalipuram.

Situated close to the sea as one of a cluster of such monuments of this port city, Sahādēva Ratha is the first apsidal temple in this region.

The Ratha is named after the twin Pāṇḍava brothers Nakula and Sahādēva but actually it has nothing to do with them. It is a dvitāla astāṅga vimāna which is dvyaśra with chāpa form facing south. It was probably started in the time of Māmalla but completed in Parameśvaravarmā's reign. There is a mukhamandapa to the front of the vimāna with a hara over its prastāra.

The hāra of the first tala consists of karnakūtas in the front corners with a row of sālas running round the apse. In the second tala, pañjaras are present in between the two karnakūtas in the corners on the front side. The adoption of this feature becomes permanent in the vimāna hāras of subsequent periods. The presence of pañjaras or nīda in the hāra of karnakūtas of the Dharmaraja ratha places the date of Sahādeva Ratha earlier to it. The front pilasters of the grīvā support the mukhapatti framing the frontal arch of the śikhara. The śikhara has a large gable front.

The walls of the āditāla are composed of pilasters with corbel brackets carrying the roof and cornice. The pillars supporting the mukhamandapa have the lion-bases (śimha-pāda) and the pilasters on either side of the shrine ^{entrance} have elephant-bases (gaja-pāda). It is to be noted here that an akātala apsidal form is not represented among early Pallava shrines.

Kūram,

Paramēśvareśvarīnam

Kūram village is 14.5 ^K kilometres north-west of Kāñchīpuram. The temple is named Vidyavinīta-Pallavēśvaram.

It is situated on the banks of a local lake called the Paramēśvara Tatakam. In the history of South Indian Vaishnavism, Kūram is famous as the birth place of Kūratāivar.

The temple is in ruins. The adhithāna is made up of granite slabs of different thicknesses. The upāna is formed of flat slabs, the jaṇati of narrow slabs, set up vertically over it, the tripatta kumuda of flat slabs again of three thin slabs placed one over the other, the upper and lower chamfered back on their front edges, the kantha of vertical slabs and the pattika of wide and thick slabs. Vertical slabs placed in 'header and stretcher' fashion and horizontal slabs placed over each such tier alternately form the bhitti. The boxes created by the placing of vertical slabs with horizontal ones above and below, are filled by brickwork. The superstructure of the apse should have consisted of an apsidal grīva and śikhara, for nowhere do we have an apsidal mūlatala and a different superstructure (except the Durga temple at Aihōlē, the superstructure of which, however is considered a later addition).

This is a structural experiment in the time of Paramēśvaravarman. The apsidal śikhara too might have been of

smaller slabs corbelled in as in the case of brickwork
at Chezerlā supported on side by a stone scaffolding on ^{beams} having
placed across the top of the wall. 203206

The Kūram copper plate mentions a piece of land got
for a brick-kiln for burning bricks and tiles to be used
in the construction and roofing of the temple. This would
perhaps indicate that the sikhara was of corbelled brick-
wall over-laid with flat tiles to form the needed curvature.
Paramēśvaravarman I, while giving away the village of
Paramēsvaramangalam to the Śiva temples at Kūram, divided
it into twenty-five parts. Of these three were to be enjoyed
by two Brāhmanas, who performed the divine rites and looked
after the repair and maintenance of the Śiva temple, the
fourth part was set aside for supplying water and fire ^{wood} for
the mandapa and the fifth for reciting the Bhārata in this
mandapa. The remaining twenty parts were given as Brahmadēya
to twenty Chaturvēdins. For conducting the worship and service
in the temple, one Ananta Śivāchārya was appointed as priest
which finds mention in the Kūram plate.

198222

The bronze image of Natarāja originally from this temple
and now housed in the Madras Museum is considered to be the
earliest Pallava bronze. It is in the urdhvajānu pose.

Kālabākkam

Tīru Nāgeśvara temple :

The village of Kālabākkam is at a distance of 6.5 kilometres from Kadambattūr railway station.

The village houses the Gajaprstha temple dedicated to Siva. The temple faces east. It is remarkable in the sense that it continued the practice of Paramēśvaravarman I of constructing the structural temple using granite slabs.

Though the Kūram temple dealt with earlier is very badly ruined, from the extant remains and by comparison with the construction method found employed in this temple, which is fairly well preserved, we can form an idea of how the Kūram temple would have been constructed.

Like the Kūram temples, Kālabākkam temple is also built in stone with a brick platform. The upapītha and the upāna are formed of stone slabs. Above the pattika of the upapītha that forms the upāna of the adhithāna is the jaṇṇi which is a row of vertical slabs placed end to end. Unlike Kūram, where we have tripatte kumuda, here we have vritta

kumuda with the projected slab edge suitably rounded off.

The horizontal slabs form the prati above.

The bhitti which is constructed of slabs placed vertical in 'header and stretcher' mode is filled with brick-work in between. The kapōta is in brick and stucco laid over a stone core. The entire structure is covered with brick and stucco. There are pilasters on the grīvā. The śikhara is wider than the grīvā and is summounted by four stone stūpis. In front is an arched tōraṇa mukhapatti, all with later decorative accretions.

The original mandapa has pillars typical of the Pallava style (i.e., top and bottom cubical, with a middle octagonal portion). The inscription of Aparājita on the pattika of the upapītha assigns the temple to the first half of the 9th century A.D.

The deity is called Tali Udayār according to the inscriptions. Tali means a temple, and its usage in that sense came to be current in Tamil at that period; and an all-stone temple came to be called Kal-tali or karrali.

Tiruttani,

Virathānēśvara temple :

Tiruttani is an important śaivite centre, deriving its importance from the temple of Lord Subrahmanya on the 'Hill'. The Siva temple facing east is near the railway station.

The temple dedicated to Vīrattānēśvara is an example of an all-stone akataḷa vimāna, samachaturasra (square) upto the prastara with apsidal grīvā and śikhara above. The dvārapālas standing on either side of the entrance to the shrine are four-armed, leaning on a club in characteristic Pallava style, in contrast to the earlier Pallava temples which have dvārapālas with two arms only. The dēvakōṣṭha figures are Gaṇēśa on the outer face of the south wall of the ardhamandapa, Dakṣiṇāmūrti, Viṣṇu and Brahma on the south, west and north exterior faces of the walls of the shrine proper, and Durgā on the outer face of the north wall of the ardhamandapa. All these images are four-armed and are seated figures, except Durgā. The bhitti contains pilasters with brackets over the capitals having the roll ornament on the under side, as characteristic of Pallava corbels.

Below the cornice runs the bhūtavari. The cornice(kapota)

is curved. At every corner is a water spout, gargyle-like, placed above the cornice as obtains in the Dharmarāja ratha of Mahabalipuram. The kūḍus on the cornice face have lion heads, instead of the earlier shovel head (sakti-dvaja) shape. The śikhara is crowned with four large stone finials. The apex of the arch on the front end of the śikhara has a lion face apex. The relief of the Sōmaskanda panel typical of Rājasimha period is carved on the lower portion of the śikhara front inside the elaborate mukhapatti.

Unlike most Pallava temples of this period, the entire temple is built of hard stone unlike the softer sand-stone employed in the earlier Pallava structural temple. On its south wall of this temple is an inscription in Tamil verse stating that the temple was built by Nambi Appi. It reads as follows :-

1. Svastierī Tirundu Tiruttaniyil Chenchadai
 Yeṣarkku Karuṅkallai Karraḷiyaruka Virumbi

2. Ye narkalaigallellām navinra

Sri Nambi Appi

Porpamiya Seydānpudāṇdu XI Venbā



Orāgadam - Northern view

3. Mānadigal tam pādi arulittu

This temple built of fine grained black ^{granite} (Karum-kal) was therefore built by Nambi Appi in the 10th year of Aparājita Vikramavarman as stated in another inscription. The Vishnu temple at Nen^melli (not far from this place) has a similar adhisthāna and in fact was built by Aparājita in his 10th year.

Orāgadam,

Vadamallīśvara temple:

The village of Orāgadam in the Chenglepattu district of Tamil Nadu is to the south-east of the Chingleput railway station lying between Tirukkal^yakkunram and Mahābalipuram. Its ancient names were Urōkadāma and Pallavamallā-Chaturvēdi-mangalam which name takes the antiquity of the place to the times of Nandivarman II Pallavamallā (A.D. 731-796). The Siva temple on the hillock is dedicated to Vadamallīśvara



Tirukkalukkunram - The apse of the Mūlattānattup
Perumāṇaḍṛgal temple and the
superstructure of the Bākta-
vatsala temple

who was called 'Tiru-Vadamalaiyār' in its inscription.

It is a gajaprsthā vimāna. The adhithānam and the vyālavari seem to belong to the Late Pallava period.

The rest of the structure seems to belong to the 16th century. The temple faces east. The āditala is built of granite blocks. Upto the cornice, the structure is a plain reconstruction in stone. The extant grīvā and śikhara are of brick and mortar. The gable end of the śikhara is studded with stucco ornamentation. The images of the Nandi are positioned on the corners of the prastara. Three large stūpis surmount the śikhara. There are traces of the earliest Pallava style lions, leopards and kūdus. But unlike the earlier period, the gable-end has become a heavy moulding with floriated plaques. The pranāla for abhisheka water outlet is of very advanced date and evidently a later insertion into the earlier adhithāna at the kumudam level.

Tirukkalukkunram,

Bhaktavatsala temple complex,

Gajaprsthā shrine :

Tirukkalukkunram is 14 kilometres from Chingleput, the headquarters of the district of the same name and 10 kilometres from Mahābalipuram. This place is called



Tirukkalukkunram - Durgā



Tirukkalukkunram - Brahma

Pakshi-tīrtham in Sanskrit.

What is now used as a strong room on north side of the second prākara of the temple complex was a temple dedicated to Mūlaethānattu-p- Perumānadigal. It is in Gajaprabha style. It has lost its superstructure. Surprisingly, this vimāna faces south as does the Nakula-Sahādēva apsidal (ratha) vimāna*. The adhisthāna is relieved with the mouldings of upāna, jagati, pattika, adhehpadma, kampa, gala ūrdhvakampa, padmavājana and ksudra-kampa. The entire structure is placed on a brick plinth. The kumuda and the pranāla are significant by their absence. the absence of the pranāla alone would indicate its date as pre-Chōla. The pilasters on the wall are plain. There is a frieze of Ganavari. There is no vyākavari. The dēvakōṣṭha or niche figures are located according to the placement of the main deity in the sanctum and not according to the direction or cardinals as usually prescribed.

The images of Valampuri Gaṇēsa, Dakṣiṇāmūrti, Viṣṇu, Brahma and Durgā as mṛigavāhini i.e., with a ram mount are of typical Pallava style. We can assign this structure to the late Pallava period. The temple contains a number of

* in Mahāhalipuram



Tirukkalukkunram - Ganēsa

Chōla inscriptions and the earliest is that of Āditya I.

The sanctum cell is now devoid of the linga it originally enshrined. There are clear evidences of the upper tiers of the wall having been re-constructed.

^{in u}
Sākarumbūr,

Tripurāntakēśvarar temple :

^{in u}
Sākarumbūr is a village at a distance of 10 kilometres from Kāvēripākkam. The śiva temple here is dedicated to Tripurāntakēśvara, "the one who destroyed the Tripuras or three cities". The earliest inscription in this temple is that of Rājarāja I found on the stone lying in the vicinity of the temple. The deity was called Ulōkavitānka dēvar (Lōka-Vitānka) and Tiruppārkatti-dēvar in the inscriptions. The original gajapretha temple which would have been in existence prior to the time of Rājarāja I, is completely restructured now. It was under re-construction when I visited the temple four years back. It is built of green stone upto the first tala. The superstructure is of brick and mortar. The bhitti is relieved by highly ornamented kumbha pañjaras with makaras on either side from whose mouth creepers emerge.

The kumbha pañjara would indicate a late Chōla date. The cornice has kūdus with inset lion-heads, again a post-Pallava and Chōla feature. The temple appears to have been ^{originally} reconstructed in stone in the time of Rājarāja I.

Tiruppāsūr,

Vāchisvara temple :

The village of Tiruppāsūr is about 48 kilometres north-west of Madras city. The Nāyanmārs Appar, Sundarar and Mānikkavāchkar had visited the temple and composed songs in praise of this deity. This literary evidence would indicate that the temple was in existence even as a brick structure during and before the 7th century A.D., the date of Appar and Sambandar.

The deity of the temple goes by the name of Tiruppāsūr Udaiya nāyanār. The temple is a dvitala (two storeyed) samachaturaśra vimāna (square) with apsidal grīvā and śikhara. The śikhara is crowned by five stūpis. Its front face has the kīrtimukha motif. The superstructure is profusely decorated with sculptures, some of which are in stone, terra cotta and stucco. The niche figures are Gaṇeśa and Dakṣiṇāmūrti in the south, Lingodbhava in the west and Brahma and Durgā in the north.

The image of Dakṣiṇāmūrti is a late piece. There are karnakūtas in the second tala. The temple was in existence in the early Pallava period but must have been reconstructed in stone in the time of Rājārāja I.

Aranvōil,

Tiruttālīśvarar temple :

The village of Aranvōil is on the way to Tiruvellūr from Madras via Pūndamalli. The Śiva temple is dedicated to the Lord Tiruttālīśvarar.

The tritāla vimāna has a samachaturasra āditāla in stone. The vimāna is a sankirṣajāti vimāna because of its being built of more than one construction fabric stone, brick and mortar. The five niches in the outer faces of walls of the antarāla and garbhagriha are fronted each by a single, arched tiruvāsi (திருவாசி) tōraṇa with a yālī crest. These tōraṇas are in thin reliefs and some are unfinished. The upper and lower parts of the cornice are plain without any frieze. There are loose images of Gaṇeśa, Chandikēśvara, Viṣṇu and Śrīdēvi. They belong to about the 9th century A.D. The image of Gaṇeśa seems to be a niche figure. There are many Chōla inscriptions here, the earliest being that of Rājārāja I. The ^{original} temple could be assigned to the later years of Rājārāja I on somewhat later.

Vada Palani,

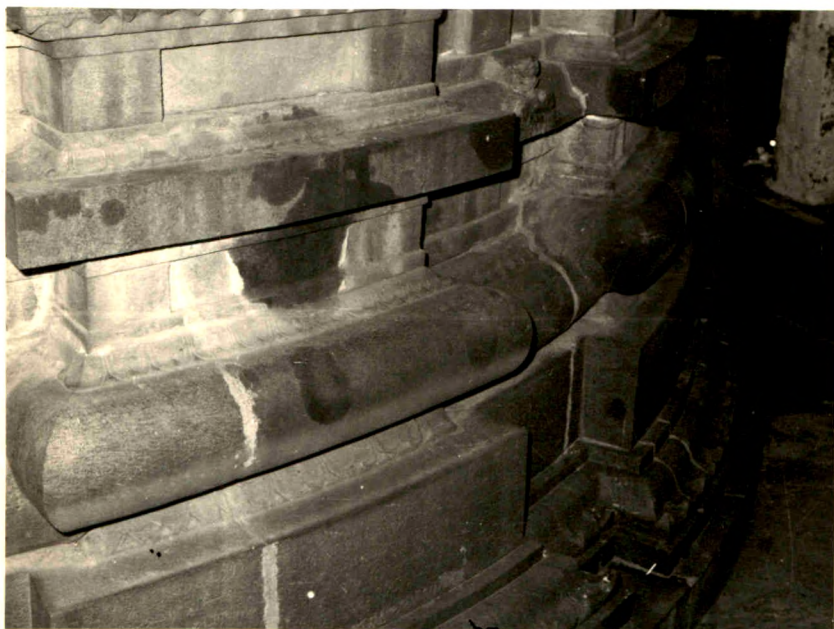
Venkīśvara temple :

The temple is a tritāla gajaprsthā structure. The āditāla is of stone and the superstructure is of brick.

The adhithāna is relieved with upāna, jagati, tripatta kumuda, pattika and vēdi resting on an upapītha. The bhitti pādas are plain with undifferentiated capital. The kōstha figures are Gaṇeśa and Dakṣiṇāmūrti (south), Viṣṇu (west) and Brahma and Durgā (north). The tōrana over them is in thin relief. The bhūtavari and the vyālavari are conspicuous by their absence.

The superstructure has been renovated a few years back. Kūtas, śālas and nīdas are presented in the second and third tala with the figures of the deities in stucco. Two Nandi dēvatās are in the eastern corners of the second tala and four recumbent vṛsas are above the third tala. The śikhara has five stūpis at its ridge.

This would appear to be originally a stone temple built in place of a previously existing brick temple. It has undergone changes during much later renovation when the extant architectural details of the pilaster capitals and niche tōrana details have been rendered plain by rechiselling and thus obliterated. The presence of the pranāla at the upāna level would indicate the original base level of the earliest built structure perhaps in brick. This could be assigned to the 10th century A.D.



Vada Tirumullaivōil - South west view
of the adhithāna

Vaḍa Tirumullaivōil,
Māsilāmaṇi Īśvarar temple :

Vaḍa Tirumullaivōil is 21 kilometres from Madras city. Sundaramūrti Nāyanār (9th century) has sung a hymn of 11 stanzas. The origin of the temple and its association with the mullai creeper are described in the 10th stanzas which accords with the local sthalapurāṇa. This was the first place of his pilgrimage after he lost his eye sight at Tiruvorriyūr. He has ended all his hymns with 'Pāsupata Paraṇ Chudare'. It is probable that during his time Pāsupata might have lived here and the temple was associated with the Pāsupata cult of Saurāsthra. Irattai Pulavars, Arunagirināthar and Rāmalingaswāmigal of much later times have also sung in praise of this sthala (centre).

The Śiva temple is dedicated to Māsilāmaṇi Īśvarar, as he is now called but who is variously called as Akalanka Ratnēśvara (Flawless gem) and Vettutāṅgi Īśvarar (the lord that bore the Sword hit). It is interesting to note that the Linga is bathed in sandal paste and not in water, as is done in other temples.

The east facing all stone gajaprastha, tritāla vimāna has the adhithāna relieved with the mouldings of padmōpāna, prati, adāhapadma, jagati and vritta-kumuda, padma, vajana, ūrdhvakampa, Mahāpatti and ksudranasika.

There are kōṣṭapañjaras on both sides of the niches fronted by pilasters carrying tōranas on top. In the south niche of the ardhamandapa is a relief figure of Ganesa standing on padmapitha. The makara-tōrana above has the figures of Rishis worshipping a Linga. Above the Dakshina-
mūrti niche is a miniature sāla vimāna with gajasamhāra figure. The figure is Vishnu which is again a relief in the west is topped by the mini sāla tōrana. Brahma and Durga are figures in the north niches. The tōrana above the Durga niche has a figure of Rama with bow and arrow. At the entrance to the central shrine are two dvārepālas in the style of the middle Chola phase. The arrangement of talacchanda is like that of Adipurisvarar temple at Tiruvorriyur. There are many donatory inscriptions relating to the Chola period. Rājendra I's inscriptions are found on the pillars of the ardhamandapa. This together with the architectural features would help us to assign the ardhamandapa of this vimāna to the early years of Rājendra I, as indicated by the tōrana fronts of its dēva-

kōsthas, while the vimāna with sāla vimāna fronts on its walls would therefore appear to be a later Chōla renovation.

Tiruvorriyūr,
Ādipurīśvarar temple :

Tiruvorriyūr is about 18 kilometres from Madras. The Siva temple here is dedicated to Ādipurīśvarar. Saints like Appar, Sambandar, Sundarar and Mānikkavāchagar have composed songs about the deity. This evidence would indicate the existence of the original shrine even in the 7th century A.D., perhaps of brick and mortar. It was reconstructed in stone in the time of Rājendra I Chola (A.D. 1012-44).

The tritāla vimāna faces east and is an all-stone structure in the gajaprsthā style. The adhīsthāna of the vimāna has vṛtta kumuda and on the ardhamandapa tripattakumuda. Similarly the pattika in the vimāna is changed to kāpata in the antarāla and the ardhamandapa. The bhitti carries relief pilasters. The niches have makara tōranas above them. The Pañjaras and kūtas have small rathas under and between them. The niche figures in the outer wall of the ardhamandapa are

Ganēśa and Durgā in the south and the north respectively. Above the Ganēśa niche is the tōrana with the relief of Gajāntaka alongwith Pārvati; above the Durgā niche is a hamsa feeding two nestlings. Above the carnice runs the frieze of bhūtamāla and below is a line of indumandala. Kōnapattas with patralatā are at the corners. In the ādi-tala, on the śrīvīmāna walls in their respective niches are Vinādhara Dakṣiṇāmūrti in the south, Narsimha in the west, and seated Brahma in the north. In the second tala, the alpanāsikā contain Dakṣiṇāmūrti (south), Viṣṇu (west) and Kubēra (north) ^{and seated Brahma (east)}. The third tala is plain and has square, plain pilasters. The niches have no sculptures. Above this is the ālīṅganapatti with lotus medallions. The front face of the śikhara is covered by late stucco. There are five metal stūpis on top.

From epigraphical evidences, the temples may be said to have been in existence from the time of the late Pallavas. There are inscriptions of Nandivarman III and Aparājitavarman and of early Chōla rulers. An inscription on the south base of the temple states that the present temple was reconstructed by Rājendra I in black stone (krishna śilā). This is a very interesting inscription, for it mentions not only the material of construction, krishna śilā but also the architectural

components. It says that the temple was built of dense, dark stone of excellent type with many charanas and tōranas kūtas and kōsthas, nīdas and nāsikas and many varieties of small and large pillars. It was constructed by the architect Ravi alias Vira-sola Takshan at the bidding of the ^{ivite} Saurte religious leader, Chaturānana Pandita, who was Rājendra's contemporary in the line of succession of Niranjana Guravar (of the 9th century A.D.).

Pōrūr,

Rāmanātha Īśvarar temple :

Pōrūr is not far from the village of Polichchalūr. The extant vimāna of the temple stands on a rectangular upapītha but has lost its superstructure. Standing Gaṇeśa, Dakṣiṇāmūrti (south), Viṣṇu (west), and Brahma and Durgā (north) are the deities in the bhadra dēvakōsthas, as enumerated from the south side of the ardhamandapa in cyclic order round the vimāna apse to the north side of the ardhamandapa. The vyālavari in the prastara does not run continuously. Some of the kōsthas have makara tōranas above them. This and a few extant characteristics of this temple point to the original construction in the 11th century A.D. However, the temple would appear to have undergone restoration in later times.

Kūvam,

Tripurāntakēśvaram temple :

Kūvam is a small village in the Tiruvallūr taluk in Chingleput district. The village is situated on the boundary between Chingleput and North Arcot districts and is close to Śriperumbudūr, the great Vaiṣṇavite centre and Takkōlam, the great Śaivite centre. [Nampā, who belonged to Kūvam, was a well known scribe of the medieval period and had inscribed the Chirrūr copper plate charter of Nṛpatunga Pallava.]

The ancient name of Kūvam was Kūham. The Śiva temple, which is called Tripurāntakēśvaram is called in its inscriptions 'the temple of Tiruvīrkōlam Udāiya Nāyanār'.

The adhisthāna stands on the short upapīṭha. Excepting the grīvā and the śikhara which are in apsidal form, the rest of the shrine is samachaturasra. The kapōta is flexed with alpa-nāsīs and kōṇapattas at the corners. The vyālamālā and bhūtamālā are found above and below the kapōta. The niches on the outer walls of the garbhagriha and the antarāla carry the usual figures of Gaṇēś, Dakṣiṇāmūrti, Līngodbhava, Brahma and Durgā in the cyclic order. The hamsa in the Līngodbhava

niche is represented with three heads, the fourth not shown since it is a relief sculpture. The fact that Brahma is four-headed may be recalled in this context. The anthropomorphic boar representing Vishnu has four arms holding the symbols of Vishnu, and occupies the bottom of the panel. The tōrana above this niche has the relief of Anantasāyī Vishnu which however is incomplete. The other niches have plain makara tōrana.

The ganavari and vyālavari are not continuous. In the south, along with the gana frieze is a relief of a big lion fighting with a warrior and the female demon Pūtana feeding baby Krishna. Above the Dakshināmūrti niche, the ganavari is substituted by a frieze of monkeys and devotees. Again, in the west, some human figures occupy the place of the ganavari. There are kōtha pañjaras in the recesses in between the niches.

The hāras in the first and second tala show kesnakūtas, bhadra-sālas and pañjaras. There is no hāra in the third tala. The śikhara is surmounted by five stūpas.

The temple must have been in existence even as early as in the 7th century A.D., for Sambandar has sung the praise of the

Lord here as Ardhanārīśvara, the one who destroyed the
Tripura Asuras etc.

The earliest inscription found in this temple relates
to time of Rājendra II. The village was called Madurāntaka-
Chaturvēdi-mangalam after one of the titles of Rājendra I .
The lake is named after his queen, Tribhuvana Mahādevī.

We can assign the temple to the period of Rājadhīrāja I
(A.D. 1018-54) or a little later, taking the architectural
features into consideration.

Neyyadippākkam,
Prati-Gaṅgai-Iśvara temple :

Neyyadippākkam is a small village of Chingleput taluk.
The Śiva temple dedicated to Prati-Gaṅgai Iśvara is an ekātala
gaḷapṛstha vimāna. The ādītala is of stone and the grīvā-sikhara
superstructure is of brick and mortar.

The ground level has risen over the centuries upto the
kumuda, which is tripatta, the lower part of the adhīsthāna
being partially buried. The niches on the ^uother walls of the

garbhagriha and the antarāla have śāla vimana-tōrana frontage and pilasters are interspersed between them. The manadapa in front of the Dakṣiṇāmūrti niche is a later addition. The vyāla frieze, which is damaged on the south and the west faces, is well preserved on the north. The grīvā kōsthas are occupied by seated Dakṣiṇāmūrti in the south, standing Viṣṇu in the west and seated Brahma with his usual attributes of Kaṇḍalu and akṣamaḷa in the north. The deity was called Pirudi-Gaṅga-Īṣvaram Udaiyār.

There is an inscription in the temple belonging to the third year of Tribhuvana Chakravartin Vīra Rājendra. The temple could be assigned to the early phase of the later Chōlas.

The disruption in the continuing of the vyāla frieze on top of the prastara and above the kapōta seems to indicate reconstruction of the brick and mortar grīvā śikhara in later times.

Tiruvērkāḍi,
VēdaḡirĪṣvara temple:

The village of Tiruvērkāḍi is five kilometres from Āvadi in Chingleput district. The Śiva temple is dedicated to



Tiruveṅkādu - Lingōbhava



Tiruveṅkādu - South-west view of the adhithāna

Vēdagiriśvara. The place is known as Vada-Vēdāraṇyam.
Mūrukanāyaṇar, the śaiva saint, belongs to this place.

Sambandar has sung 11 stanzas in praise of the Lord here,
a fact that indicates the existence of the temple here even
in the 7th century A.D.

It is an ēkatala, gaḷaprstha, vimāna. Gaṇēśa and
Dakṣiṇāmūrti in the south, Lingodbhava in the west, and
Brahma and Durgā in the north are the figures in the kōsthas—
on the outerwalls of the antarāla and the garbhagriha, both
of which are of stone. The superstructure is of brick. Under
every kōstha runs a frieze of vyālas. The śikhara is surmounted
by five finials. The adhiṣṭhāna is composed of padmōpāna jagati,
tripatta kumuda, kampa, gala, urdhva kampa, gala urdhva kampa,
urdhva kampa mahāpatti and kṣudra kampa. Pillars have tetra-
gonal shaft, capital members are of the same section and the
īdal (lotus petals of padma on the underside of the thin square
phalaka betrays a post-Rājarāja I date. The earliest inscription
we have in this temple is that of Rājēndra II. The inscriptions
are donatory in nature. Though in existence in the days of the
Pallavas, the present structure could be attributed to the period
of Kulōttunga I or to a somewhat earlier date.

Ponvilainda Kalattūr,
Munkudumīśvara temple :

Ponvilainda Kalattūr is a small village 9.5 kilometres east of Chingleput town. It is obvious that the village has been named as Pon Vilainda Kalattūr because of its evident fertility in the olden days. It was a centre of Kālāmukha Śaivism. It is famous in literary history also as the native place of the poet Puṇḍarīkacandī, the author of *Malavenbā*.

The Śiva temple is dedicated to Munkudumīśvara who was also called Perum tiruk-kōyil Uḍaiya Mahādēva.

The temple faces east. The first tala is made of stone and the superstructure is of brick. It is a tritāla vimāna. The grīvā and śikhara are apsidal and the rest is samachaturasra. The bhitti is relieved with pilasters. The adhisthāna is made of upāna, jaṭati, tripatta kumuda, padma and pattika. The linga installed is said to possess a tuft of hair on its head in accordance with the prevailing legend. The entrance to the garbhagriha has two sthambhas on either side.

Since Kūrruva nāyanār is associated with the God of this place and there is also mention about a Pallava king, this temple might have been in existence even in the days of the Pallavas.



Pennāgadam - South view of the vimāna

There are many inscriptions of Nandivarman, Kulōttunga I, Vikrama Chōla, Kulōttunga II and III, Rājarāja III and Māravarman Sundara Pāndya II. All these are donatory in nature.—

The temple could be assigned to the time of the early years of the later chōla period.

Pennagadam,

Pralayakālēsvara temple:

Pennagadam is 14.5 Kilometres west of Vriḍḍhāchalam in the South Arcot district. According to a local legend a 'pen' (meaning a dēva dāsi or divine maiden) an 'a' (meaning the Kāmadēru, the divine cow) and a kadam (meaning an elephant) worshipped the Lord of this place. So this centre acquired the name of pen-aa-kadam (or Pennagadam). Another name for the daily in this temple is 'Tiruttūṅṅānai māḍam udaiya mahādēva, but its present name is Pralayakālēsvara. He is (also) called 'Sudar Kolundu Nāthar' in Tamil.

The village appears in inscriptions under the name of Pennagadam and Mudikondachōla chaturvēdi maṅgalam. The Śaiva saints Appar and Sambandar have sung on the deity. Appar (who was at first a Jaina and later embraced ^{S v} Jainism) visited this temple and prayed to the Lord that Śaivite marks might be imposed on his body as a way of purification. A Śiva Gaṇa made the marks

of a trident and a bull on his shoulders. Appar in his hymn on this Lord has called Him 'The Light of Tungānaimādam' at Kadandai. The Sanskrit word gajaprstha is referred to in Tamil as 'Tungānai' (Tūṇṇu - sleeping, anai - elephant).

This is an ekatala alpa vimāna. Up to the jaṅgati, the adhīsthāna is buried. The bhitti is interspersed with pilasters. They are polygonal and fluted. The corbels of the pōtikas are bevelled. Below the Rapōta is the bhūtamālā and above is the vyālamālā. The vyālas are plump and presented in profile. The orivā is short and the śikhara is large with projected mahānāsikas with lesser nāsikas in between. The walls of the ādītala carry no kōsthas but have jāla slabs, peculiar to Tamil Nadu temples before the time of Rājarāja II. (jālakas (or perforated windows palakani in Tamil), are more usual in the Chālukyan, Rāshtrakūṭa and Kōyśāla temples and in the northern temples. The ādītala is made of stone and the rest is of brick. The massive figures of the dvarapālas in the entrance to the garbhagriha face each other instead of both facing east. The figures of a woman and a man worshipping the linga are seen on either side of the bhūtavari on the lintel of the garbhagriha door frame.

The kīrttimukha apex of the nāsikā mukha patti on the front face of the śikhara rests on the figure of an elephant's back

with two gandharvas one on either side. Below, inside the arch are the images of Śiva and Pārvati and further below is the image of Rishabha-ārudha.

The niche for Ganesa has the figure of Dakṣiṇāmūrti with pilasters on either side and has been converted into a shrine now. Durgā shrine is in the north.

There are a number of inscriptions belonging to Rājendra I, Rājādhirāja I, Rājendra II, Kulōttunga I and also to Vijayanagara King Dēvarāya. Some of them are built in. The temples seems to have undergone repairs in Saka 1377 (A.D.1455) in the time of Mallikārjuna Rāya, the son of Dēvarāya. The temple which was in existence in the time of Appar had undergone major changes in the time of Kulōttunga I and again minor repairs in A.D. 1455 (Saka 1377).

Tiruppulivanam:

Vyāgrapurīśvara temple :

Tiruppulivanam is 5 kilometres north of Uttirmēruṛ in the Kāncīpuram district of Tamil Nādu. The famous Śiva temple dedicated to Vyāgrapurīśvara is to the north-west of the village.



Tiruppulivanam - Grīvā in the west

Another name of the deity of this temple is Tiruppulivanam Udaya Nāyanar. The temple is an apsidal alpa vimāna. The pādabandha adhiṣṭhāna stands over an upapīṭha.

Upāna, jaṇati, tripatta kumuda, kambu, vīra kantha and prati are the constituents of the adhiṣṭhāna. In the dēvakōṣṭhas on the exterior faces of the wall of the ardhamandapa and vimāna āditāla are Gaṇeśa and Dakṣiṇāmūrti in the north, Viṣṇu in the west, and Brahma and Durgā in the north in cyclic order. These kōṣṭhas have makara tōraṇas above them. Miniatures of seated Dakṣiṇāmūrti figure over the Dakṣiṇāmūrti dēvakōṣṭha, Nṛsiṃha above the Viṣṇu kōṣṭha, Brahma and Durgā above their respective kōṣṭhas are interesting. The main niches are reached by flights of steps. On the kantha portion are small panels of Vali and Sugrīva, devotees worshipping Śiva, warriors, Agastya, Indra, the elephant Airavata, Kāmaśhēnu, Kannappa Nāyanār, Arjuna receiving the pāsupata astra, and Chandōśa-anugraha-mūrti. The pilasters are brahmakantha (four-sided) with bevel and tenon corbels over their capitals. The kapūta has lotus medallion figures and alpa-nāśis with kinnara heads and other motives in their gāḍha cavities. The bhūtamālā is up to the antarāla only and the vṛṭtamālā runs upto the ardha-mandapa. The figures in the superstructure are in stucco. Below the grīvā is a frieze of hamsa^{śa} in stucco. Recumbent Nandis are



Tennēri - Prastara with a part of bhitti in the south west



Tennēri - View from the south west

located in the four corners of the grīvā. The eastern facade of the sikhara has seated Devi on lotus with two lion reliefs, one on each side.

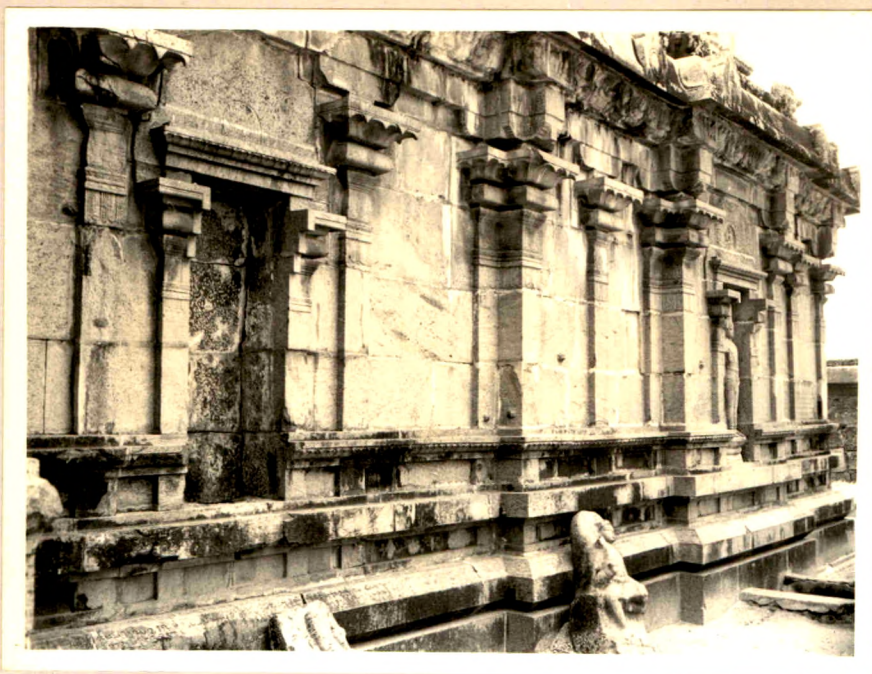
The earliest inscription in this temple is that of Kulōttunga I on the walls of the central shrine. There are many other Chōla inscriptions. This temple was in existence in the days of the later Pallavaas also, but would appear to have been rebuilt in stone in the early phase of the later Chōlas or just before the time of Kulōttunga I.

Tennēri,

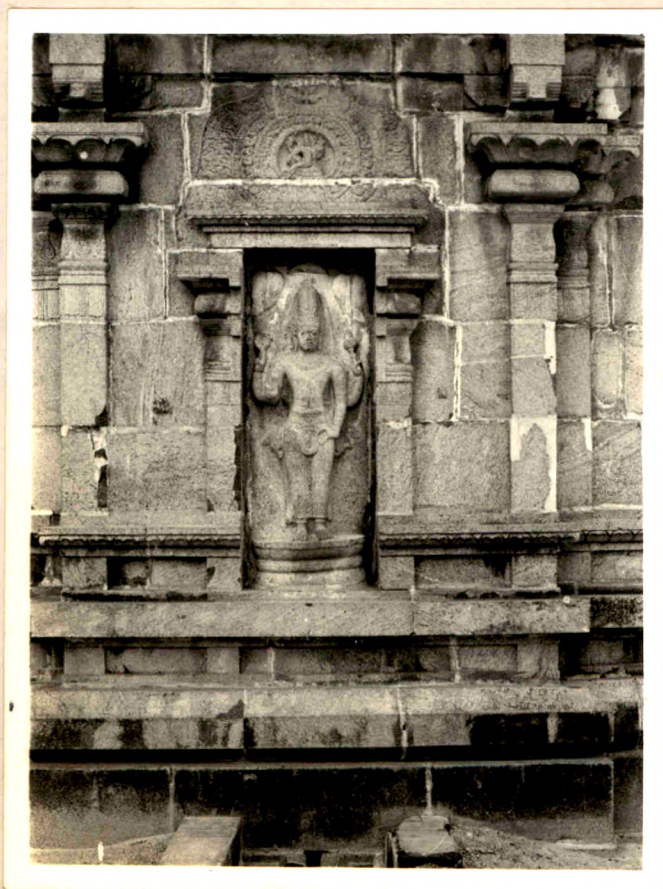
Āpatsahāyēsvara temple :

Tennēri is 22 1/2 kilometres from Kānchīpuram. It gets its name from Tiraiyan-ēri. In course of time 'Tiraiyan-ēri' has been corrupted into 'Tennēri'.

The Āpatsahāyēsvara temple is outside the village limits. The deity was known in the inscriptions as Tiru Anantīśvara. The temple is ēkatāla alpa vimāna, which is samachaturasra upto the prastara and with apsidal grīvā and sikhara. The vimāna, ardhamandapa and the mahamandapa belong to the same period. The adhiṣṭhāna has upāna, jaṭeti, tripattā-kumuda, kantha, pattika and vēdi. There are pilasters which are Brahmakāntha



Tennēri - View of the south



Tennēri - Brahma



22

Tennēri - Adhithānam in the west



23

(four-sided) on the bhitti portion. Padma has developed with petals below the phalaka. Some pōtikas are of the bevel and tenon type (as of the 11th century-Rājarāja I and Rājendra I period) while others show the tenon in the incipient stage of becoming ball-shaped. Below the kapōta is the bhūtamala and above it is the Vyālamāla. Kūdu arches on kapōta are typical of middle Chōla phase. There are four Nandis on the four corners along the prastara. The grīvā kōsthā figures are Dakṣiṇāmūrti in the south and Brahma in the north. The western grīvā kōsthā is empty. The extant niche figures are Dakṣiṇāmūrti, Brahma and Durgā in the appropriate dēvakōsthās (Āditala). The niches meant for Gaṇeśa and Viṣṇu are empty.

There are tōranas over dēvakōsthās with figures of miniature deities in the circular loop and the tōrana is of the patralatā pattern. The central figure of the tōrana arch, a deity in miniature e.g. Śiva as Bhikṣātana over the Gaṇeśa niche, and the miniature panels on either side of the central dēvakōsthā deity (e.g. Dakṣiṇāmūrti) are explanatory of the iconography of the main figure in the niche, as in the Tañjāvūr and the Gangai-konda Chōlapuram temples and also in earlier temples of the 9th-10th centuries of the Chōlas- e.g. Punjai. All these features indicate a date for the temple before Kulottunga I, though an earlier temple might have existed even in late Pallava times.

Tirusūlam,

Tirusulanāthar temple :

Tirusūlam is about three kilometres from the Pallāvaram railway station on the Madras-Chingleput railway line. The ancient name of the place was 'Tiruchchūram' and that of the deity, 'Tiruchchūramudaiya Nāyanār'.

The temple dedicated to Tirusulanāthar is an ekatale, gajaprstha vimāna facing east. The adhisthāna has padmōpāna, jaṇati, tripatta kumuda, kampa, gala, ūrdhva kampa, mahāpatti and kshudrakampa which is once again repeated on top.

In the bhitti portion are the usual niches with their respective figures. On the south wall of the ardhamaṇḍapa is the image of Gaṇēśa, a seated figure in high relief. He is referred to as nāga-yagnōpavita Gaṇēśa, because he wears the snake as the sacred thread or yagnōpavita. Above his figure are the fly-whisks on either side and an umbrella in relief. The entablature of this niche is decorated with patra tōrana, very beautifully carved with patra designs. In the centre of the tōrana as an inset is depicted the Vāli-Sugrīvā fight. The loose image of Dakṣiṇāmūrti in the south has the chitra-tōrana on top with a fine panel of Sōmaskanda relief in the



Tirusūlam - South west view from the
adhithānam to the cornice



Trisulam - Lingodbhava

centre. On the east is the high relief of Lingodbhava. The boar and the hamsa are shown. Generally hamsa ^{is} will be shown flying above the head of the Lord. But, here it is shown in the centre. This is a rare representation. The image of Rishabhāntika is carved in the centre of the tōrana above. Ardhanārīśvara in relief is the tōrana figure above the Brahma figure. Similarly, the high relief of Durgā image has Kāliya Krishna in the tōrana. In between the Brahma and Durgā niches in the north, and Gaṇeśa and Dakṣiṇāmūrti niches in the south ie., in the recesses that join and separate the garbhagriha from the ardhamandapa are kōstha pañjaras surmounted by diminutive sāla vimāna. The bhūtagana frieze below the kapōta depicts warriors and dancers. The talā from the Pañchatantra, in which the monkey sits on the back of the crocodile, is another rare representation. There is a gana figure with a mongoose face fighting with a snake and tortoise. The kapōta has lotus medallions on its brim. The bhūtagana frieze, on the lintel of the entrance to the ardhamandapa, is a very significant architectural and sculptural feature; it depicts the ganas as a musician, a drummer, one playing the flute, a dancer, one playing the cymbals, one with the face of a tortoise, another with an animal face and a third with a bull's face.

The aditāla is of stone and the rest is of brick. The śikhara is surmounted by five stūpis in metal. The grīvā kōstha figures are Vīṇhara Dakṣiṇāmūrti in the south, Yōga Nrsimha in the west,

and seated Brahma in the north.

— There are a number of Chōla and Pāṇḍya inscriptions in the temple which are of donatory nature. An inscription of the 36th year of Kulōttunga I states that the worship that had come to a stand still, was revived by the king at the request of one Vanarājan.

The temple must have been in existence earlier, but the present structure could be attributed to the period of Kulōttunga I or slightly earlier, for we find the Chālukya Rāshtrakūṭa influence in the architecture in the form of flywhisks and umbrella above the Gaṇēśa niche.

The presence of the sāle-vimāna front relief in the recess between the āditala and the ardhamandapa is again a pointer to a date about the time of Kulottunga I.

Puduppādi,

Bhāradhvājaśvara temple :

The village of Puduppādi is 9 kilometres from the town of Arcot in the North Arcot district.

The Śiva temple dedicated to Bhāradhvājēśvara is chāpākāra with three talas. There is no embellishment over the niches. There are no friezes of ganās on vyālas. Except the niche for Vishṇu, all the others are empty. The superstructure is studded with stucco figures of various deities. The gable front carries the figure of Rishabhārudha at the bottom.

There are many damaged Chōla inscriptions belonging to Adhirājendra and Vikram Chōla. The temple would have been in existence before the times of Adhirājendra and Vikram Chōla (i.e., second half of the eleventh century) and appears to ^{have} been renovated in later times.

Gudimallam,

Parasurāmēśvara temple :

Gudimallam, also known as Gudipallam, is in Kālahasti taluk of Chittoor district. It is 11 kilometres south-east of Rēnigunta railway station.

The place is called Tiru-Vir-Perum-Pēdu in its inscriptions. The apsidal vimāna and ardhamandapa (coeval) stand on a common adhīsthāna. The Ēkatāla vimāna has stone ādītāla and brick built grīvā-śikhara with stucco-figures and decorations. The vimāna,

ardhamandapa and mahamandapa are surrounded by a pillared cloister which belongs to Vikrama Chōla's time.

The pratibandha adhisthāna is relieved with padmōpāna, jaṣati, tripatta-kumuda, pattika and prati. The bhitti pilasters are with square base and circular shaft, with capital components (i.e., kalasa, tādi, kumbha and pāli and padma without idal), square phalaka and thin and bevel-and-tenon pōtika (corbel). While this is the case on the semi-circular part (apsidal) of the vimāna aditāla, the ardhamandapa wall pilasters have square base, octagonal shaft with capital members of similar section above. The square phalaka has padma on its underside, drawn out in to idal (or petals) carrying bevel and tenon type corbels.

Devakōstha fronts are flanked by dwarf semi-pilasters of nakulapāda with similar capital components on square base with tōrana on top. Ganesa, Dakshinamurti, Vishnu, Brahma and Durga are the dēvakōstha figures.

Over the Uttira (beam) is a bhūtavalabhi (Bhūtavari) including at intervals groups of musicians and a linga on a square pītha at one extreme. The kapōta is hidden by the ceiling slabs of the closely surrounding cloister mandapa. It carries a vyālavari above it.

The grīvā-sikhara is of brick work. The two lateral and the hind mahānāsikās have stucco figures of Dakṣiṇāmūrti (south), Viṣṇu (West) and Brahma (North). The front mahānāsika gable arch has a stucco relief of a vimāna in miniature and pañjaras one on either side.

The foundation inscription of the 9th regnal year of Vikrama Chōla (A.D. 1126-27) is found engraved on the jagati and kumuda on the western side of the aditāla adhisthāna and all the architectural details as above fit in with this date. Thus the extant vimāna arghamandapa structure is of the early 12th century since the inscription definitely states that this temple in stone (tiruk-karrai) was built by Nārāyaṇa dēva pudōli Arasān alias Vikramasōla Karuppūr-Uḍaiyān in the 9th year of Vikrama Chōla; the earlier temple that should have stood in the time of the Pallavas and Bāṇas should have been of brick.

The other structures viz., the mahāmandapa, prākāra (tir^{nu}rch-churru), the abhishekā well (tiru-manjāna kināru) and Amman shrine, regarding all of which the earliest inscrip^{ti}onal reference relates to the times of Rajaraja III, are additions made subsequent to Vikrama Chōla's times (say between A.D. 1140 and 1240 possibly closer to the later date).

Tirukkalukkunram,

Bhaktavatsala temple :

We had already seen that the ancient sacred Saivite centre of Tirukkalukkunram is at a distance of 14.5 kilometres, south-east of the town of Chingleput.

The main shrine of the Śiva temple complex has a tritāla vimāna which is of the gajapṛsthā type. The kapōta-bandha adhiṣṭhāna has kṣudrōpāṇa, pattika, padma, jaṇṇi, vṛitta kumuda gāḷa, mahāpatti and prati. The bhitti has kumbha- pañjaras and pilasters. The pilasters are Brahmakantha (four-sided) at the bottom and Vishnu-kantha (octagonal in section) above. In the Brahmakantha portion there are figures of warriors, devotees, lion, linga and floral designs. The vāḷamāla on top of the pṛsthā does not run continuously. The bhadrās contain devakōṣṭhas with the images of standing Gaṇeś, Dakṣiṇāmūrti (south) Lingodbhava, a relief figure with Adhikāra Nandi and Brahma on the pedestal (west), and Brahma and Durgā (north). The upper talas have karnakūṭas in the corners, sālas in the bhadrās and pañjaras in the middle, housing images of deities. The śikhara has a large mahānāsika and has five stūpis at its RIDGE. Vṛshas are recumbent in the corners of the upāntala top.

The main shrine carries a number of inscriptions spread over many reigns of kings ranging from Vikrama Chōla's 15th regnal year, spanning those of Rājarāja II and Rājadhirāja II and going upto Kulōttunga III's 25th year. During the time of Kulōttunga II, the temple underwent repairs.

A ninth year inscription of Jātāvarma Sundara Pāndya refers to the consecration of the linga.

Ponnittīśvara is one of the many names of the Lord of this phase as he is credited with having bestowed gifts of gold on his devotees; and Sundara in particular is said to have received gold from this Lord. The utsava (processional) idol is said to have a piece of gold in its hand to indicate this special sacred character.

The temple is an ancient one, dating back to the (7th) ^{9th} century A.D.; but the present structure would appear to have been a reconstruction in stone in the 11th - 12th centuries A.D.

Ārpākkam,

Tiruvālīśvara temple :

The village of Ārpākkam is on the Kānchi-Uttiramer^{ūr} road and is situated between the Pālār and the Cheyyār rivers.

The east facing Śiva temple is an ekatala alpa vimāna in the gajapratha style. The aditala is made of stone and the superstructure is of brick. The pādabandha adhiṣṭhāna has upūna, jagati, tripatta kumuda, kantha, pattika and vēdi.

The thicker phalaka of the pilaster capitals with the pāli (plain and not curved into a padma with ^aidali) indicates a 12th century date. The plain tōraṇa over the dēvakōṣṭha with a circular centre too is indicative of the same phase. The dēvakōṣṭha sculptures of Gaṇeśa and Dakṣiṇāmūrti (south), Viṣṇu (west), and Brahma and Durgā (north) of the ardhamandapa and aditala outer wall niches are also of that period. Three stūpis surmount the śikhara which has a mahānāsika.

The earliest inscription we have in this temple is that of Rājadhiraṇja II, which refers to the Sri Lankan invasion. The temple could be assigned to a period earlier to Rājadhiraṇja II (ie., before A.D. 1166).

Tiruppālaivanam

Tiruppālīśvara temple :

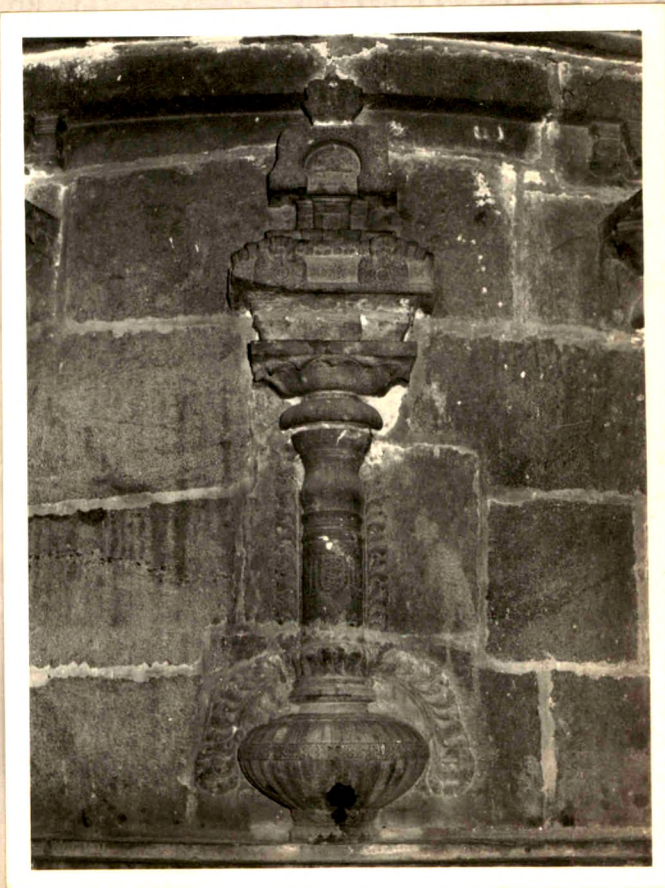
Tiruppālaivanam is a village in the Ponn^{er} taluk of the Chingleput district. The ancient name of the deity was Tiruppālaivanam Uḍaiya Mahādēvar.

The east facing temple has a dvitala vimāna and is in gajaprstha style. Ganēśa and Dakshināmūrti on the south wall of the ardhamandapa and āditala, Vishnu on the west wall of the āditala, Brahma and Durga on the north wall of the āditala and ardhamandapa are the kōstha figures on the bhadras. The second tala has Dakshināmūrti, Vishnu and Brahma figures on the south, west and north respectively. In the grīvā, niches are the figures of Brahma (north), Vishnu with consorts (west) and Siya and Pārvati (south). The grīvā-sikhara front constitutes a mahānāsikā with Rishabha-ārudha figure. The sikhara is surmounted by five stūpis.

There are a number of inscriptions of Kulōttunga I and Vikrama Chōla. An inscription of the 15th year of Kulōttunga III (A.D. 1193) states that Sōdi Vadugar alias Jayankonda Sōla Kidārattaraiyan undertook the construction of a stone temple to Tiruppālaivanam Udaiyār and for meeting the cost of this construction thus giving us the date of the temple. He was assigned rights



Pāḍī - View of the west



Pāḍī - Kumbha pañjara



Manimangalam - view of the north west



Manimangalam - View of the super-
structure from west

in several villages, two thirds of which he gave as strīdhana to his two sons-in-law (are 313 of 1928-29). There are some more inscriptionsⁿ of Rājarāja III. One of them refers to the setting up of an image for Kāraikkāl Ammaiyar in the temple.

Pādi,

Tiruvālīsvara temple :

The ancient name of the village Pādi is Tiruvalidāyam. It is 12 kilometres from Madras. This religious centre is said to be in the centre of nine sthalas, viz., Tiruvālangādu, Tiruvānmiyur, Mylappūr^{ore}, Kūvam, Takkōlam, Tiruppāsur, Tirumullaivāyil, Tirusūlam and Tiruvorriyūr.

Saint Sambandar has praised the lord in 11 stanzas which is indicative of the antiquity of the temple (from the 7th century A.D.). The vimāna is in chāpāpkāra. The aditāla is of stone. The rest of the construction above is of brick. The pādabandha adhisthāna supports the dēvakōsthas in the bhadrās housing the usual images. Bhitti pādas are paired in between the kumbha pañjaras. The corbel of the bhitti pāda is of the bevel and tenon type. The kapōta is flexed. The second and the third tales have karnakūtas, pañjaras and sāla aedicules housing deities in stucco in their respective kshudra-nāsikās. The grīvā-

śikhara component has a large frontal mahanāsika with an elaborate mukapatti and alpa nāśikas. Five stūpis surmount the śikhara.

The temple carries a number of inscriptions, donatory in nature. The temple was in existence in the days of Saint Sambandar. It was rendered into stone during the time of Rājarāja I ; but must have undergone changes while being renovated again during the 33rd year of Madurāntaka Pottappi Chōla, a ^Uferdatory of Kulōttunga III (Later Chōla period). This fact is indicated by the presence of the kumbha-pañjaras on the āditala bhitti.

Manimangalam,

Dharmēśvara temple :

Manimangalam is 8 kilometres from Vandalūr railway station not far from Madras city. In Sanskrit this place is known as Ratnag^arahaṛa. One of the battles between the Pallava Narasimhavarman I and the Western Chālukya Pulekēsin II was fought here. Later on, it figures in the endowments of almost every Chōla king. It has the names of Lokamahādevi Chaturvēdimangalam in the time of a certain Rājakesarivarman (who should be identified with Rājarāja I whose queen was Lōkamahādevi),

Rāja Chūdamani Chaturvēdi-mangalam in the time of ^{Rājendra} ~~Rajendra~~ ~~Chola~~
Rājādhirāja I, and Vira Rājendra I and Padiyanvirmadi-Venkonda-
Chōla Chaturvēdi-mangalam and Grāma Śikhāmani Chaturvēdi-
mangalam in the time of Rājarāja III. Grāma Śikhāmani meaning
" the prominent among grāmas " is the Sanskrit rendering of the
Tamil Maṇimangalam, mangalam being the abridged form of
Chaturvēdi-mangalama.

The Śiva temple of Dharmēśvara, facing east, has a square
garbhagriha in stone surmounted by a brick and mortar super-
structure. It has a dvitala vimāna with apsidal grīva and
śikhara carrying 5 stūpis. The vimāna rests on the upapītha.
The adhiṣṭhāna carries the same mouldings as the Sōmanāthēśvara
temple of Sōmangalam. Here we have vritta kumuda instead of
tripatta kumuda. The kumbha panjaras on the bhitti indicates
architecturally the post-Rājarāja Rājendra date for the extant
stone work. Gaṇēśa, Dakṣiṇāmūrti on the south face of the
ardhamandapa and āditala, Viṣṇu on the west face of āditala
and Brahma on the north face of āditala are the kōṣṭha figures.
The kōṣṭha for Durgā image on the north face of the ardhamandapa
is empty. Vyālavari runs above the kapōta. In the second tala,
the hāra has karnakūtas and bhadra-sālas and pairs of kaudra-
nāsika in the intervals. There are recumbent vrasas in the corners.

The large nāsika front of the grīva-sikhara has a mukhapatti crowned by Simhamukha and a dvitala śālavimāna relief inside its ghada.

Many inscriptions are found on the eastern and southern walls in the ardhamandapa. This temple can be assigned to the third phase of the Chōla period.

Kunrattūr,

Kāṇḍaliśvara temple :

The Śiva temple is externally square and internally apsidal recalling to our minds the reverse phenomenon in the Agastyēśvara temple at Chīlamakūru which is apsidal externally and oblong internally, Kāṇḍaliśvara temple is four sided upto the third tala. The grīva and sikhara are in apsidal form.

The ashisthāna has padmōpana, jaḡati, tripatta-kumuda, kampa, gala, ūrdhvakampa, mahāpatti, ksudrakampa and vēdi. Bhitti pādas have square base octagonal shaft and capital members of similar section, thin phaleka with padma having developed ida on its lower side. The bhadrās have dēvakōsthas flanked by nakulapādas supporting a śāla sikhara surmounted by



Kunrathūr - View of the north east



Māgaral - Kumbha pañjara

five stūpis. The kōṣṭha figures are Ganesa and Dakshinamurti in the south walls of the ardhamandapa and ādītala; the other kōṣṭhas are empty. Above the prastara in the second and third tala is the usual arrangement hāra aedicules, karnakūṭas at the corners, nīḍa and sāla elements in between and round the apse. The bhadrās bear various deities. In the recessed grīvā portion in the east is the figure of umā-sahita. The grīvā śikhara combination with a mahanāsikā in the east had five stūpis on top along its ridge. The third tala carries recumbent vr̥ṣā^{śaś} at the corners.

This temple could be attributed to the final phase of the later Chōlas. The inscription of Pallava Kōpperu^ṇjīṅga dēva is built in, which suggests an earlier existence and a later repair in the late 13th century.

Māgaral,

Māgaraliśvara temple :

The village of Māgaral is on the north bank of Cheyyāru river in the Kānchīpuram district. The antiquity of the temple goes back to the times of saint Sambandar who had visited this temple and sung hymns on the deity.



Māgaral - View of the south west



Māgaral - Kumbha pañjara

The linga resembles the tail portion of an iguana (udumbu in Tamil) mounted on a square yōni-pītha. The deity is variously referred to as 'Tadut-tātkonda dēvar', 'Māgarlīśvara', 'Agastīśvara', 'Parindu Kattār' and 'Mangalam kattār'.

The east facing temple has two talas. ^{in gajaprstha style} It resembles almost the circular Jvarahēśvara temple of Kāñchīpuram which, however, is vritta and not chāpekāra. ~~in gajaprstha style~~ It stands on a square vēdibhadra upapītha. The sides of the upapītha are straight, with a projection at the centre of the southern side for a Dakṣiṇāmūrti mandapa in front of the southern dēvakōstha. The padmapushkala adhisthāna has padmōpāna, jaṭati, vrittakumuda, kantha and pattika with vēdi on top. The adhisthāna of the Dakṣiṇāmūrti mandapa is of pāda bandha type. The bhadrās have dēvakōsthas. On either side of the dēvakōstha are pairs of bhitti-pādas corresponding in position to sālas in the hāra above. Next to the ornate kumbha pañjaras are pilasters towards the front end, corresponding to kūtas above. The kumbha has a creeper design on its sides. The pilasters on the walls have square base, nāgapadam on top of base, octagonal shaft and capital, thin phalaka with well developed padma with idal

on its underside, the incipient pushpapōtika and kūḍa arches in the kapōta. All these indicate a late Chōla temple. The nakula pēdas support a sāla śikhara in place of tōraṇa frames, with a frontal nāsikā.

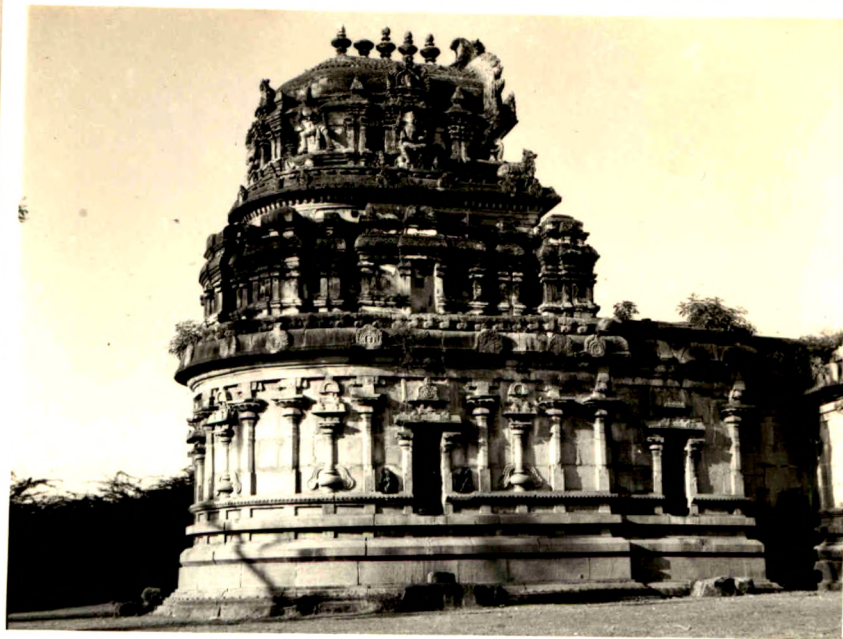
The second tala carries vraas on each corner. The grīvā-śikhara has large mahānāsikās on the sides. The stūpis are of metal. The kōṣṭha figures viz., Gaṇeśa, Dakṣiṇāmūrti on the south wall of the ardhamandapa and the ādītala, Viṣṇu on the west wall of the ādītala, and Brahma and Durgā on the north wall of the ādītala and the ardhamandapa are fine specimens of late Chōla sculptures.

A number of inscriptions are donatory in nature. The structure can be attributed to the final phase of the later Chōlas (12th-13th centuries).

Sōmaṅgalam,

Sōmanāthēśvara temple :

The village of Sōmaṅgalam is 9.5 kilometres from the Tambaram railway station in Chingleput district. The Śiva temple is dedicated to Sōmanāthēśvara.



Sōmangalam - Southern view



Sōmangalam - Vishnu



The dvitala apsidal vimāna has a stone āditala and a brick superstructure. Padamōpana, jaṇati, tripatta kumuda, galapāda, mahāpatti, ūrdhva kampa, padmavājana and kauḍrekampa form the components of the adhisthāna. Bhitti pādas are on square base with nāgapāda on top, octagonal shaft and capital members of the same section in which phalake in thin and square with padma with idaḷ units underside. The corbel is of the incipient pushpapōtika type. The kumbha pañjaras occur on the outer walls of the garbhagriha and the antarāla. The arrangement of the pairs of bhitti pādas corresponding to the sālas, kūtas and kumbha pañjaras in between them, are very similar to Dharmēśvara temple at Manimangalam and Māgaraleśvara temple at Māgeral. The kōsthas are flanked by shorter pilasters or nakulapādas. Gaṇēśa and Dakṣiṇāmūrti on the south wall of the ardhamandapa and the āditala, Viṣṇu on the west wall of the āditala and Brahma and Būrgā on the north wall of the āditala and the ardhamandapa are the kōstha figures. The well flexed kapōta carries above it a well formed vyālevari. The talachchanda arrangement is very similar to that of the Māgaral Śiva temple. Vrsas are seated on the four corners at the base of the grīvā. The śikhara is surmounted by 5 stūpis.

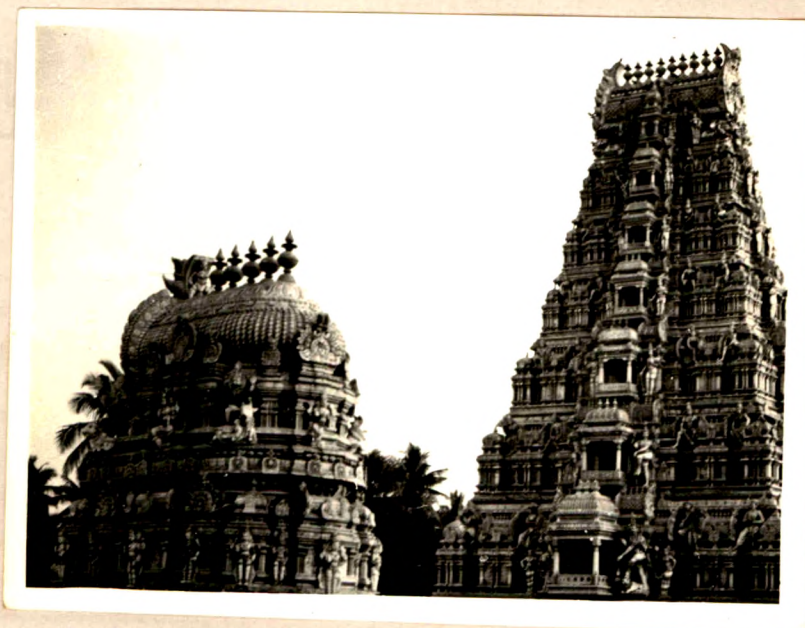
The main temple contains a number of Tamil inscriptions on the east wall of the mandapa. The earliest inscription is



Kunrathūr - details of the āditala



Kunrathūr - View of the adhīsthāna in
the south



Kōvūr - View of the superstructure
from north-west

that of the 11th year of Rājadhiraṇja II, donatory in nature. We can assign the temple to the period (of the final phase) of the Later Chōlas.

Kunrattūr,

Tiruvālīśvara temple :

Kunrattūr in the Sri Perumbudūr taluk is the birth place of Sēkkilār, author of the famous Tamil epic Periya Puranam.

The Tiruvālīśvara temple is in a dilapidated condition. The temple stands on an upapītha. The pādabhanda adhiṣṭhāna has tripatta kumuda. The kantha has a series of paṇapādas. The dēvakōsthas are empty. The nakulapādas of the kōstha front carry pushpa pōtikas. They support a śāla śikhara with a frontal nāsikā. Kumbha pañjaras are interspersed on the bhitti. This portion is made of stone. The superstructure is lost.

The structure could be assigned to the final phase of the Later Chōlas on the basis of architectural characteristics.

Kōvūr,

Sundarēśvara Swāmī temple :

Kōvūr is at a distance of 19 kilometres from Madras on the road to Kunrattūr. During the time of Sundara Chōla, this place had been referred to as Alagiya Chōla nallūr.

The great exponent of carnatic music Sri. Tyāgarajaswami stayed here for some days on his return from Tirupati. A number of songs have been composed by him during this time.

The vimāna is tritala and is hastiprsthā style. The aditala is made of stone and the superstructure is of brick.

The mañcha adhiṣṭhāna has no kumuda. The dēvakōṣṭha houses the images of Gaṇēśa and Dakṣiṇāmūrti (south), Lingodbhava (west), and Brahma and Durgā (north). The superstructure is studded with stucco figures. The talach-chanda shows the arrangement of karnakūṭa, pañjara and sāla. The recumbent bulls are in the corners of the third tala. The sikhara with five stūpis has a large mahānāsika in front and lesser nāsikās on sides and at the rear.

The temple must have been in existence in the Early Chōla days but the present structure can be assigned to the Late Chōlas (Last Phase).

Tinnanūr,

Hridayālīśvara temple :

Tinnanūr alias Tiruninravūr is less than a kilometre from the railway station of the same name on the Madras-Arakōnam line. The Śiva temple is dedicated to Hridayālīśvara.

There is a legend associated with the name of Hridayālīśvaram. When the Pallava king was constructing the Kailāsanātha temple at Kānchipuram, Pūsalār Nāyanār, a contemporary Śaiva saint, was raising an edifice in his own mind. The same day was fixed by both for the consecration of the respective temples. The God appeared in the dream of the Pallava ruler and instructed him to postpone his function, for he wished to attend the conservation ceremony performed by his devotee, Pūsalār Nāyanār. The king is said to have built the present temple in Tiruninravūr to translate the visionary structure of the saint into a reality.



Tinnaṇūr - View of the superstructure
in the west



Tinnaṇūr - Western view of the garbhagriha

The gaḷapretha vimāna has three talas with three stūpis. The adhisthāna rests on a high upapīṭha. The kumbha pañjaras are interspersed on the bhitti portion in between pilasters having square base, octagonal shaft and capital members of same section except phalaka which is square and thin. The square pilaster base has nāgapadams on its upper corners. The pōtika is the incipient pushpapōtika or the precursor of the pushpapōtika in that the central tenon of the chamfered end of the corbel is transformed into a bell-shaped pendent with a small knob in its mouth. The garbhagriha is built of stone, while the superstructure is of brick. There are the figures of gods and goddesses above the prastara. The second tala has the hāra of kūṭas, nīḍas and śālas. Two Nandis are seated facing each other in the four corners in the third tala. Behind the linga in the garbhagriha is an empty niche which perhaps contained a Sōmaskanda panel, as became usual in the temples of Paramēśvara and Rājasimha.

The place was called Virudarāja bhayankara (named so after Kulōttunga I) chaturvēdi-mangalam in the time of Rājarāja II.

The original foundation, probably of brick, belongs to the days of the Pallavas. The present structure could be assigned to the last stage of the later Chōlas, when the Pāṇdyas were becoming stronger.

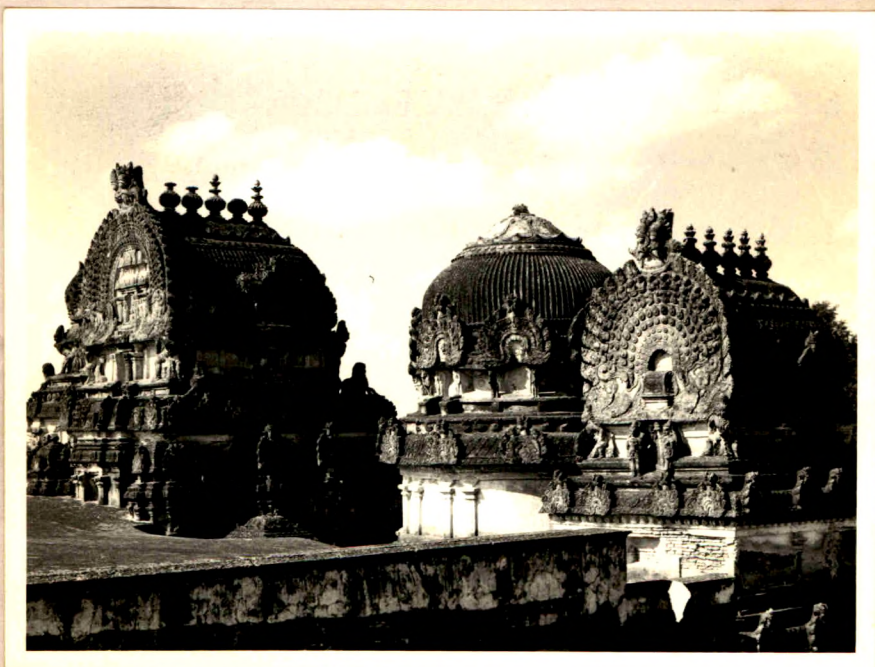
Villivakkam,

Agastisvara temple :

Villivakkam, situated just a few kilometres from the heart of Madras city, has an ancient Siva temple, dating back, according to legend, to the days of the sage Agastya.

The east facing tritāla vimāna is in gajaprastha form. Upto the prastara, the structure is of stone. The superstructure is of brick. The vimāna rests on an upapītha. Upāna, jaṇṇi, tripatta kumuda, pattigai and vēdi form the adhithāna mouldings. The bhadra house the dēvakōsthas with Gaṇēśa and Dakṣiṇāmūrti (south), Viṣṇu (west), and Brahma and Durgā (north). Nakulapāda support a śāla śikhara over the kōsthas. The kumbha pañjaras on the bhitti are plain without any floral design or creeper from the kumbha. There are no friezes of bhūta or vyāla. The superstructure has stucco figures of the deities. The grīva śikhara components form a large mahānāsika in front, and the śikhara carries a row of five stūpis on its ridge.

The temple could be attributed to the period of the final phase of the later Chōlas. The earliest inscription we have here is that of the 12th year of Jātavarṇa Vīra Pāṇḍya dēva (A.D. 1297-1343).



Tirupparuthikkunram - View of the sikharas

Tēnambākkam,

Sivasthānēśvara temple :

Close to the ancient city of Kāñchipuram is the village of Tēnambākkam. There is an ancient temple in this village. The ancient name of the deity was Mūlasthānēśvara.

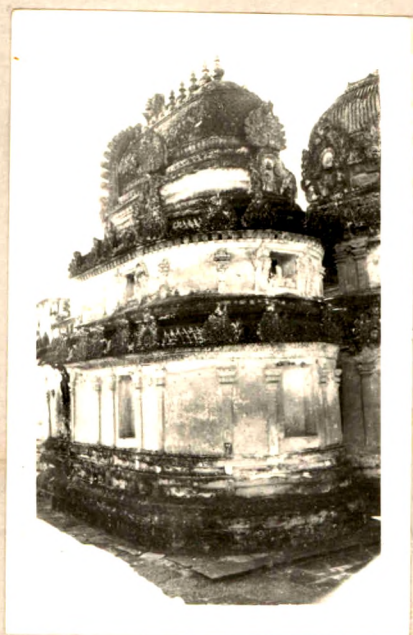
The east facing temple is tritala in gajaprsthā form. The dēvakōsthas in the bhadrās have only the images of Dakshināmūrti and Durgā. Others are now empty. The kōsthas on the vimāna aditala wall have sāla vimāna parts, while those on the antarāla walls have makara tōranas. There is no bhūta-mālā. Vyālamālā is absent on the northern side in the antarāla portion. On the southern side also, it does not run in a line but a little lower in the antarāla portion. A number of deities adorn the superstructure. Four vrsas are recumbent in the corners of the third tala. Three large stone stūpis cap the śikhara.

The present structure could be assigned to the final phase of the later Chōlas.

Tirupparuttikkunram,

Vardhamāna temple complex;

Tirupparuttikkunram is a suburb of Kāñchipuram. It is at a distance of about 3 kilometres from the heart of the town



Tirupparuttikkunram - Pushpadanta shrine
from north west

and is located on the southern bank the river Vēgavati.

It was a strong hold of the followers of the Digambara sect of Jainism.

In the Vardhamāna temple, dedicated to (Vardhamāna) the 24th Tīrtankarā, on the left side is of shrine to Pushpadanta, the 9th Tīrthankarā. This is a dvitala, gajaprsthā vimāna. The entire structure is built of bricks. The three kōsthas on the bhadras are without any figure and plain. Some of the grīvā kōsthas are adorned with images of the seated Tīrthankara.

To the left of these shrines is another group of three shrines dedicated to Padmaprabha, Pārsvanātha and Vasupūjya, the 6th, the 23rd and the 12th Tīrthankaras respectively. The Vasupūjya shrine has a square garbhagriha and an apsidal sikhara. It is made of granite upto the achisthāna. The rest of the structure is of brick. There are kumbha pañjaras on the outer walls of the garbhagriha. The empty niches are fronted by sala vimāna facades. The grīvā kōsthas have the figures of seated Tīrthankaras.

There are a number of Chōla inscriptions starting from the time of Kulōttunga I. The presence of the ornate kumbha pañjaras indicates a late Chōla-date (12th-13th centuries). The temple complex would appear to have been elaborated in Vijayanagar times.

Virinchīpuram,

Mārgabandhīśvara temple :

Virinchīpuram is situated at a distance of 15 kilometres from Vellore, the headquarters of the North Arcot district. The temple is situated on the south of the Pālāru. The many names of the deity are Mārgabandhīśvara, Mārga Sahāya, Valittunai^t Nāṭhar and Valittunai Marundar.

The gajaprastha vimāna has a stone garbhagriha and a brick superstructure. It is a tritāla vimāna. The padmōpāna adhisthāna has ^{palā}tritāla kumuda. The bhitti is relieved with pilasters. The figure of standing Ganesa is bigger in size compared to the other kōstha figures. The images of Dakshināmūrti on the south and that of Vishnu on the west are provided with a modern enclosure. The images of Brahma and Durgā are on the north. These images are not in the dēvakōsthas as usual but are positioned on the pradakshinapatha near the place where niches should be. The prastara has no bhūtamālā and vyāla mālā. The second and third talas have Dakshināmūrti (south), Vishnu (west) and Brahma (north). The grīvā kōstha figures are Dakshināmūrti, Narasimha, Brahma and seated Śiva and Pārvati in south, west, north and east respectively. The mahānasikā of the śikhara has the figures of Śiva and Pārvati

seated on mount Kailāsa which is being shaken by the ten-headed Rāvaṇa, with a vīṇa in hand (Rāvaṇa^anugraha^mūrti or Kailāsaⁿtoⁿṇa). The ridge of the śikhara has three stūpis.

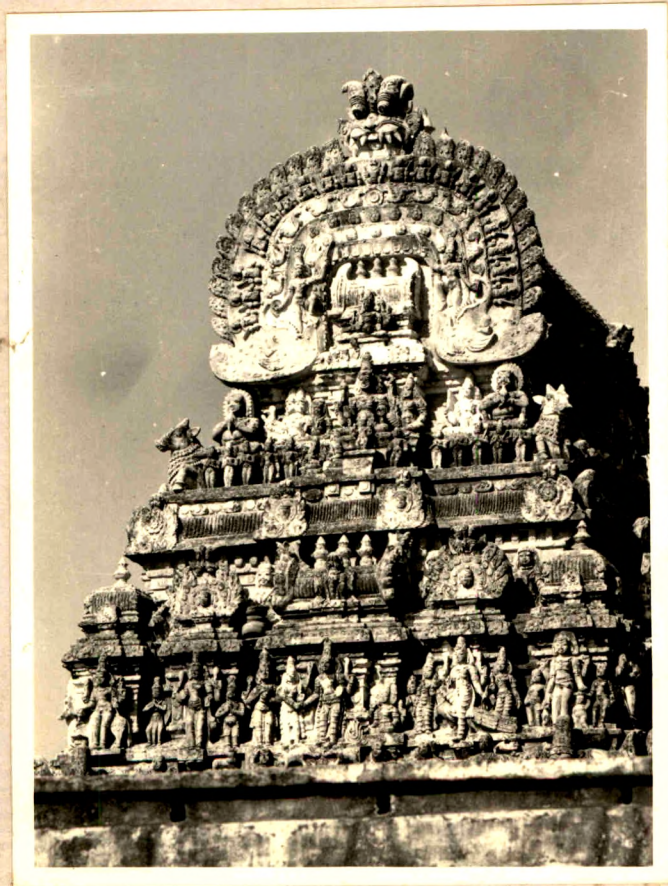
There are a number of inscriptions dating from the times of Sundara Chōla. An inscription of the 10th year of Rājarāja III, says that one Sengēṇi Vīrāsāṇi Ammaiappan Alagiyasōlan palavāyuda Valavan Tanivasikatti tanininru venra Edirilisōla Sambuvarāyan renovated the temple in stone, repaired the śrīvimāna and the gōpura, put up a compound wall called Alagiya sōlan, constructed a processional car and presented certain utensils to the temple. The extant structure would thus date from the times of Sambuvarāyan (first half of the 13th century).

Tirumalisai,

Othāṇḍa Īśvara temple :

Tirumalisai is located at a distance of 12.8 kilometres from Āvaḍi near Madras city. The Śiva temple is dedicated to Othāṇḍa Īśvara.

The tritāla vimāna has an apsidal plan. Behind the Śiva linga in the sanctum sanctorum, there are images of Śiva and



Tirumalisai - View of the superstructure
in the east

Parvati in seated posture in a niche. Standing Gaṇeśa and Dakṣiṇāmūrti in the south, Mahāviṣṇu (west), Brahma and Durgā (north) are kōṣṭha figures in the niches of the adītala and ardhamandapa. The superstructure figures are made of stucco.

In the east, the figures of Umā Sahita and Kalyāṇa Sundara are in the second and third talas with Somaśkanda in the grīvā-sikhara facade. In the south the figures of Dakṣiṇāmūrti and Vīṇadhara Dakṣiṇāmūrti, in the west Mahāviṣṇu and Lingodbhava, and in the north seated Brahma with his Consorts are in the second and third tiers respectively. In the second tala, the hāra has kūṭas, pañjaras and sāla/vimānas.^{mineral wood} A pillar in the mandapa in front of the central shrine contains an inscription of Kulōttunga I dated in his 45th regnal year. It refers to a gift of 10,000 kuli of land to the temple of Agattiśvaramudaiya Mahādēva. There are some inscriptions of Vijayanagara rulers, Harihara II (damaged), Rāmarāya Venkata-patirāyadēva and Achutya dēva Mahārāya.

Judging from the plain wall, with plain pilasters without capitals, and from the inscriptions of Kulōttunga I (45th year) in the ardhamandapa, the temple should have existed at that time, as perhaps a middle Chōla temple, as the cylindrical pillars of the ardhamandapa would indicate. The reconstruction, totally effacing all earlier features, might have been in late Vijayanagar times.

Polichchalūr,

Agastisvara temple :

Polichchalūr is in the Saidapet taluk of Chingleput district. The east facing tritāla vimāna is of apsidal form and has a stone āditāla and a brick superstructure.

The adhisthāna has upāna, janati, tripatta kumuda, kampa, gala ūrdhva kampa, padmavājana and ksudrakampa. The gala is relieved with the figures such as those of a drummer, a dancing lay, Narasimha, worshippers, decorative design and flowers.

The bhedras have dēvakōsthas which are empty. The upper tiers have the images of the deities as below :-

South :

II tala - Empty

III tala - Vinādhara Dakshināmūrti

Grīva - Dakshināmūrti

West :

II tala - Empty

III tala - Vishnu with his Consorts

Grīva - Vaikunthanātha

North :

II tala - Empty

III tala - Brahma with his Consorts, Bhairava, a devotee,
a dwarf and Vishnu with his Consorts.

Griva - Seated ^{Brahma} with his Consorts.

East :

III tala - Subrahmanya with his Consorts

Griva - Indra with his Consorts, on the back of an elephant.

In the frontal mahanāsika of the sikhara is the relief of the figures of Rishis worshipping Śiva and Umā.

The present structure of the temple is a foundation of the days of the Vijayanagar chief, Mahāmandalēśvara Śri Vīra Venkatapati Rayadeva, as confirmed by a foundation inscription on a slab which is now preserved in the Madras Museum (858 of SII, volume V, page 352), whose text is given in the Appendix.* It states that a certain Kāla Vāiyappar having built a temple for Agarēśvaram Udaiyār at Polichchalūr, Katti Yellappa Nāyaka made a grant of land to the temple for the merit of king Venkatapatirāya (A.D. 1586-1616).

See end of section

Foundation Inscription of
Vira Venkatapati Raya Deva

(now in Madras Museum) on a slab

1. Svasti Śri Śrīmān Mahāmanda
2. lēsuvara Śri Vira Venkata
3. pati rāya dēva mahā rāyar Pirudi
4. (virā) chchiyam pa(n)ni arulā ninru śak-
5. āttam tarula (jna) ya ^hsu mēl sel- 30
6. lā nanra śavamiya varushamum yi-
7. shaba mādamum rēvatiyum ekāde-
8. śiyum śukkira vāramum perrayi-
9. nda nāl śeyankonda t(o)-
10. nda mandalattu Puliyūr
11. kōttattu Śurattūr (nātti)-
12. lakka tār vaśubā dēvama
13. ndala kiramāna polich
14. chalūril mayilāppurattu
15. sālai vaśavayan magan Kā-
16. laviyappar arulappā U-
17. daiyār kōyil katti pi-
18. tishttai pannukaiyi-
19. yil Venkata pati rāya (r su) pu-
20. nniyamaha (śatti) el-
21. lappa Nāyakar tanmaśāda-
22. nam pannina vibaram
23. (na)m mata (u) m palikaik(rā)(ma)ma
24. na Polichchanūr kōyilu-

30
Sf 530 = 10/1008

25. kku vittu dēva kollai-
26. yum surru par(ta) mēdum ku-
27. śavan paḷḷamum u(m paḷi)-
28. (yu)m kāṇi kaṇakku kā-
29. val marṛum unḍ-
30. āna su(vā)mi sutantiramum
31. sut(ḷi) sumaiyum aruli-
32. yisūpara Udaiyār-
33. ku pūsai navittiya-
34. ttukku sa(nd)u rāyat-
35. tuvarikkum saruvam(a Nala)
36. māḷa tara(k)k kaḍavadāga
37. vum (yin) da punṇiya-
38. ttukku yādoruvan a-
39. kiḍam paṇṇi nān (a)
40. van kengaiyilēkurām-
41. paśuvai konra doṣa-
42. ttilē pōka kaḍavanāga-
43. vum yip^mpadikku paḷḷāpura-
44. m Udaiyār Polichchalū-
45. r ur kaṇakku tā (nda)-
46. (yar) magan Chinṇā na-
47. luttu.

B. Non Stone Temples

Medūr,

Parvatīśvarar temple :

This apsidal temple is in brick. It would appear to have lost its superstructure. The adhisthāna does not have the usual mouldings, but only the jaṭati and the tripatta kumuda. The dāvakōsthas on the outer walls of the vimāna are small and narrow. It is not possible to determine the date of the extant structure from this date^a; nor are there inscriptional or literary evidences to help in this direction.

Korattūr,

Jambukēśvara temple :

Korattūr is a village in Saidapet taluk in Chingleput district and is about 1.6 kilometres from the railway station, also named Korattūr.

The Śiva temple of Jambukēśvara has an apsidal garbhagriha. The superstructure seems to be lost. The temple is built of laterite stone. The adhisthāna has upāna, jaṭati, tripatta kumuda and pattika. The dāvakōsthas are narrow,

without any figure and have sāla śikhara. The kumbha-
pañjaras are unadorned. The pilasters have bevel and
tenon corbels. There is no ganavari or vyālavari. There
is no inscription in the vimāna proper; we are not in a
position to date the temple.

Ayyanāwaram,

Parasurāma-lingēśvara temple :

Ayyanāwaram is now a part of the expanded Madras city.
The temple for Parasurāma-lingēśvara is a three tala vimāna,
facing east with a chāpakāra plan. It is built of brick.

The adhithāna is relieved with unāna, jaṇati, tripatta
kumuda in the rear part (which becomes vritta kumuda in the
recessed parts), pattika and vēdi. The bhitti is relieved
with plain pilasters. The kōstha figures Gaṇēśa and Dakṣiṇā-
mūrti (south), Viṣṇu (west), and Brahma and Durgā (north)
seem to be late pieces. There is no frieze either above or
below the corbel. In the second and third tala, there are
kūta, nīda and sāla arrangements with the figures of the
appropriate divine figures. The four recumbent vrsas are
on the four corners round the base of the grīvā. The apsidal
śikhara carries in its mahānāsika a diminutive sāla śikhara
inside the arch.

There is no inscription referring to this vimāna on itself or on any other temple. Here also, as in the two earlier cases, we do not have even the minimum data on evidence to arrive at a date for the temple.



C. Gajapretha temples outside
Tondaimandalam in Tamil Nadu

Nangavaram,
Sundarāśvarar temple (Ganeśa Sub-shrine)

The village of Nangavaram in the Kulittalai taluk of Tiruchirāpalli district is 24 kilometres to the north-east of Tiruchirāpalli.

The deity was called Tiru-maravanīśwarattup-peruman. The subshrine positioned in the south-west of the pradakshina round the main shrine is dedicated to Ganesa and is an akatala vimāna with a samachaturasra aditala and an apsidal grīva and śikhara. The structure is built of stone. The bhitti is relieved with pilasters. Above the kapōta is the vyālamāha. The kapōta has nāsikās. The śikhara has a mahanāsikā in front and nāsikās on the other three sides. The subshrine might belong to a date earlier to Āditya Chōla I (A.D. 871-907).

Tirumiyachchūr,
Muyarchināthēśvara temple :

The village is at a distance of 18 kilometres from Mayuram, a taluk head-quarter in the district of Tāñjāvūr.



Tirumiyachchūr - Southern view

There are two temples side by side, one being the Ilanḱōyil or bālālaya and the other the main shrine.

The vimāna of the main shrine is apsidal. The adhithāna is padmabandha. There are panels of miniature sculptures in the kantha of the vedi. The pādas are Vishnu kantha (octagonal). The kōstha deities in the main vimāna are Dakṣiṇāmūrti (south), Lingodbhava (west), and Brahma (north). The ardhamandapa has Gangādhara, an empty kōstha and Gaṇeśa on the south, and Vṛṣabhāṇṭika, Durgā and Gaurisankara on the north. These kōsthas have tōraṇas above them. Above the Gaṇeśa image in the tōraṇa is the figure of Kalyāṇa Sundara. The tōraṇa is topped by the figure of Umā Sahita with Rishis. The empty kōstha has the relief of Kāla-samhāramūrti in the centre of the tōraṇa and that of Natarāja on top. The tōraṇa is filled with the image of gaṇas and Rishis. Kāla-samhāramūrti is the central figure of the tōraṇa over the Gangādhara kōstha. Dakṣiṇāmūrti niche has again Dakṣiṇāmūrti in the centre of the tōraṇa. In the west, over the Rishabhāntika niche is, Nara-simhamūrti; Kāliya mardana is the tōraṇa above the Brahma kōstha; and Tripurāntaka with multiple hands is above the Gaurisankara kōstha, while Simha Vāhini is found above the Durgā niche in the centre, with birds, and Gaṇeśa atop the niche;

Chandēsa-anugrahamūrti above the Vṛshabhāntika niche is the tōrana figure.

The prastara has the usual vyālamālā above the kapōta and bhūtamālā below. The kapōta has patralatās in the corners with female figures in yōgāsana posture.

The temple is an ekatala apsidal vimāna. The front mahanāsikā of the sikhara has the panel of Uṃa Sahita embedded in its gādhā.

The temple could be assigned to the time of Sembiyan Mahādēvi, perhaps the last quarter of the 10th century.

The saint Sambandar has sung the praise of the deity of the main temple in eleven verses. Appar has sung the praise of the Lord of the Ilankōyil which is to the north of the main shrine. He has specially mentioned about the 'tōrrum kōyil' (the temple to be or the main temple) and the 'tōnriya kōyil' (the temple that has already come into being or in existence, viz., the Ilankōyil).

X. Is this definitely correct and
has been assigned to the 10th century
(Sambandar & Appar) with the 10th century
date of Appar & Sambandar? Or they
help in the identification of the structure?
193
- the date of the principal shrine?



Innambūr - Southern view

Innambūr,

Aksharapurīśvara temple :

—The village is 9.5 kilometres from Kumbhakōṇam.

The Śiva temple here is an ēkātala vimāna with a sama-
chātursra ^{a/} ādītala and a aspsidal grīvā-sikhara. The
ādītala is built of stone and the superstructure is of brick.

The bhitti has polygonal pādas. Below the niches, the
padma and the jaṭati are merged. The kōsthas do not cut
into the vedī but rest on them. There is no gana frieze.
The sikhara has a plain front face with the relief of
Rishabhāntika attended by male and female deities, all in
stucco. There are six nāsis on both the sides. Five stūpis
surmount the sikhara.

There is a standing Ganesa in the ardhamandapa south
niche above which the niche tōraṇa is incomplete. Vīnādhara
Dakshināmūrti occupies another niche on this side of the
ardhamandapa. Dakshināmūrti occupies the south niche of the
vimāna Ardhanārīśvara, the west niche and Brahma the north side
niche of the vimāna wall. Rishabhāntika and Mahishamardini
are found in the north dēvakōsthas of the ardhamandapa. This
sculpture grouping is characteristic of the Sembiyan
Mahādevi idiom.

This temple could go back to the days of the Middle Chōlas, but must have been repaired or reconstructed during the time of Virakampāna Udaiyār who has done so in many other places. Parts of the temple seem to have undergone changes during his time.

Tenoned corbel, the padma with idal on the underside of the phalaka and other architectural features such as the dēvakōṣṭha front indicate a date round about the beginning of the 12th century A.D.

Tiruvēṅkādu,
Svētāraṇyēśvara temple,
Gaṇeśa Subshrine

Tiruvēṅkādu is in the Sirkālī taluk of the Tañjāvūr district. The subshrine for Gaṇeśa in the south-west corner of the prākara of the local temple dedicated to Svētāraṇyēśvara, is of the miśra type, with square āditala and chāpākāra grīvā-sikhara. Vyālamāla is found above the vratta kumuda of the adhiethāna as in many earlier temples e.g., Kodumbālur Muvarkōil, Tañjāvūr Brahadīśvara and the Gaṅgaikōṇḍa Chōlapuram temple. Here, there are no kōṣṭhas. A frieze of simhavari runs above the kumuda. There are bhitti-ethambas. The kōṣṭha



Tinnakō^knam - Southern view

dēvatas in the niches of the ādītala wall are Dakṣiṇāmūrti (south), Brahma Sāsta (west), and Brahma (north). The mahanāsika of the śikhara has a panel of Umā Sahita attended by a devotee. Mūshika, represented in the four corners above the mūlatala. Gaṇēśa is referred to as Periyavāraṇa Pillaiyār. Periya-vāraṇap-pillaiyār refers to the large elephant like character (vāraṇam) of the God Danti (meaning one with tusks) i.e., Gaṇēśa.

The subshrine could belong to the period prior to Kulōttunga I and may be assigned to the 11th century A.D.

Tinnakkōṇam,
Pasupatiśvara temple :

The village of Tinnakkōṇam is 10 kilometres from Amur which is 28 kilometres from Tiruchirāppalli.

The ancient name of the village was Tirunalkunram, situated on the Aiyāru river. The temple has lost its super-structure. It has an apsidal garbhagriha. A part of the adhisthāna is below the ground level. The structure is visible from and above the vritta kumuda of the adhisthāna upāna. The bhitti is relieved with sthambhas. The prastara has the vyāla



Tiruppanandāl - Southern view



Tiruppanandāl - Eastern view

frieze above the massive kapōta and the bhūtamālā frieze below it. The dēvakōsthas are flanked by nakula pādas surmounted by tōranas. The adhisthāna is of pratikrama type with vyālas above the kumuda. The pilasters are unadorned. Judged from the architectural features, the vimāna may be assigned to the final phase of the Later Chōlas, i.e., mid-12th century A.D. A remarkable feature is the absence of kumbha pañjaras and the persistence of tōrana front over the kōsthas.

Tiruppanandāl,

Ajēśvara temple :

The village of Tiruppanandāl is at a distance of about 18 kilometres east-north-east of Mumbhakōṇam in Tañjāvūr district.

The Ajana Īśvaram Udaiyār temple, as it was called, is an ekatala apsidal one and is built of bricks and rests on a high brick upapītha (62 cm). The upapītha rests on a brick podium (210 cm). The vimāna and the antarāla rest on the same adhisthāna. The kōsthas are empty and are flanked by nakula-pādas with a sāla sikhara. There are bhitti pādas. The kapōta has nāsikās or kūtas. The vyālamālā and bhūtamālā are *Rudras*

conspicuous by their absence. The grīvā kōsthas are empty except in the east. The sikhara has three stupis at its ridge. The mahānāsikā in front has floral designs.

The door jambs which are of stone carry the inscriptions of Kulōttunga I and Vikrama Chōla. These few characteristics, such as the sāla-fronted dēvakōsthas (though in brick) and the stone door jamb inscriptions would indicate a date in the 12th century.

The extant brick work also approximate to the above date particularly the sāla top on the dēvakōstha (now empty), square based pilasters, octagonal shafted capital, polygonal below the phalaka above which level the temple seems to have been renovated in the early Vijayanagara times.

* * * *

D. Gajaprstha temples
in Kerala

Kerala region in the south-western part of the peninsula is a land of temples. By a strange accident of evolution, the circular and the apsidal forms of temple architecture found wide acceptance here.

Unlike the traditions of the Chalukyan, Pallava and Chola architecture, the Kerala temple aditāla is made of stone and the superstructure is made of timber. The earliest extant among the Kerala temples date much after the earliest known examples in Tondaimandalam. Kerala has no apsidal temple built in the pure Dravida style. Invariably its gajaprethakāra roof is made of timber, though covered with copper sheets. Apsidal temples follow a north to south distribution with concentration in central Kerala.

Architectural features :-

The apsidal temples of the early period from A.D. 800-1000 are situated close to each other and are in the district of Malappuram.

Temples are either sāndhāra or nirandhāra and sarvatōbhādra, pratibandha, pādabandha and kapōtabandha types of adhīsthāna are common. The pāda is decorated with motifs like kudya sthambhas, tōrana arches and ganadvāras

During the middle phase, from A.D. 1001-1300, temples of sarvatōbhadras type continued. One or more rows of columns run along the ambulatory. The apsidal temple contains invariably an apsidal garbhagriha.

In the late phase, from A.D. 1391-1600, the apsidal sub-shrine for the Sasta has emerged in the Vadakkunātha temple in Trichur.

Manjēri,

Ayyappan shrine in Kanikkād keśhētram :

The temple is apsidal externally but oblong internally recalling to our mind the Agastyēśvara temple in Chilamakūru, the Kāndaliśvara temple at Kunrattūr with oblong exterior and apsidal interior, and the Pushpadanta shrine at Tirupparuttikkunram with apsidal exterior and oblong interior.

The adhīsthāna has the mouldings of upāna, jaṭati, vṛitta kumuda, kantha and pattika. This temple can be placed

to the early years of the 10th century.

Triprangōd,

Kāla Samhāramūrti temple :

The temple is in Tirūr taluk in the district of Malappuram. The temple facing west has two talas. The vimāna rests on an upapītha. The adhisthāna consists of upāna, jaṇati, vṛitta-kumuda, kantha and pattika. The walls are relieved with pilasters and ghana-dvāras. Pilasters have bevelled corbels with tenon. The valabhi has bhūtas. The second tala has the hāra decoration. The temple can be assigned to the 12th century A.D.

Trikāndiyūr,

Siva temple :

Trikāndiyūr is in Tirūr taluk, in Malappuram district. The temple for Siva has an apsidal dvitāla vimāna.

The upapītha of the temple resembles that of Triprangōd temple. The upapītha is of kapōta-bandha type. The adhisthāna consists of upāna, jaṇati, vṛitta-kumuda, kantha, pattika and vēdi. Above rises the wall in laterite blocks. Kudya-stambhas, ghana-dvāras and kōṣtha-pañjaras relieve the wall. The valabhi has a row of bhūtas and the kapōta is with nāsikās.

The apsidal garbhagriha does not have the sikhara of its own. This temple could be assigned to the 9th century A.D.

Tiruvannūr,
Siva temple :

Tiruvannūr is in Panniyankāra Amsam, near Calicut in Kozhikode taluk of Kozhākode district. The temple faces west. Out of the two adhisthānas, the earlier one serves as upapītha now. The temple can be assigned to the 9th century A.D.

Kizhāvellūr,
Vāmana temple :

Kizhāvellūr is in Vaikūṁ taluk of Kōttayam district. The temple faces east and is built of laterite. The kapōta-bandha adhisthāna has upāna, jagati, vṛitta-kumuda, kantha, valabhi and kapōta. The wall is plain but with three doors.

Inside, the apsidal garbhagriha has a tiled gajapṛatha superstructure. Its adhisthāna consists of upāna, jagati,

octagonal kumuda, kantha and pattika. The garbhagriha has hastihasta banister on either side of the flight of steps. The temple is associated with an inscription dated to Kali Yuga 1510, 707th day (A.D. 1035, March 22). Though the inscription is fragmentary, it records the date of construction of the temple, which is thus assignable to the early 11th century.

Panjal,

Sri Ayyapankavu temple:

Panjal is in Talapilli taluk, in Trichur district. The temple faces east. The adhisthana has upana, janati, vritta-kumuda, kantha and pattika. The bhitti is made of laterite blocks. There are mural paintings of dancing Siva, Ganēśa, Harihara, Bhagavati, Vēṇugōpala, Narasimha, Kāliyamardana, Rāma and his brothers, Rāma's coronation, and Sita and Hanuman. The temple could be assigned to 11th-12th century A.D.

Nedumpurā,

Siva temple :

Nedumpurā is in Talapilli taluk, in the district of Trichur. The place is also known as Kulāśekhara Nallūr.

The temple is a dvitala sāndhāra vimāna. Its adhisthāna is of granite while the wall is of laterite blocks. The adhisthāna has upāna, jaṇati, vṛitta kumuda, kantha, kampa, kantha and pattika. The adhisthāna and the bhitti have identical recesses and returns. The hārantaras contain sāla-pañjaras-kōsthas. Pilasters are tetragonal with bevel and tenon corbel. The valabhi seemed to have a row of bhūtas. The superstructure is of timber covered with copper sheet. The temple could be assigned to the 11th-12th centuries A.D.

Mangalapāḍi,

Sadāśiva temple :

Mangalapāḍi is in Kāsargod taluk in the district of Cannanore. The temple is built of laterite blocks. It is of the sāndhāra and sarvatōbhadra type.

The upāna of the adhisthāna is buried under the ground. Jaṇati, vṛitta-kumuda, kantha and pattika are the mouldings of the adhisthāna. The granite pranāla comes over the vṛitta-kumuda. The temple may perhaps be dated to about

the 16th century.

Payyanūr,

Subrahmanya temple :

Payyanūr is in Taliparambha taluk in Cannanore district. The Subrahmanya temple has a dvitāla apsidal vimāna with gaḷapṛsthākara roof. The temple faces east. The temple is built of laterite and wood.

The adhisthāna consists of upāna, jaṇāti, vṛitta kumuda, kantha and pattika. Vēdika rises above the adhisthāna. Niches with śāla-sikhara, jali-windows with makara-tōraṇa and kudya-sthambas with puṣhpapātikas stand on the vēdi. The temple has two pranālas—one comes from the kantha of the adhisthāna in the north, and the other is on the east coming out by the side of the main sopāna. A standing figure of a dwarf holding gada and śankha is associated with the main pranāla. The temple is a sādhāra-vimāna and a sarvatobhedra type of shrine. The temple may be dated to the 17th century.

Āduru,

Mahalingēśvara temple :

Āduru is in Kāsargōd taluk, in Cannanōre district. The temple of Mahalingēśvara is one of the biggest apsidal temples in Kerala. The tritāla vimāna faces east. This temple is also a sāndhāra temple and a sarvatōbhadrā vimāna. Two of the three roofs are in gaḷapṛsthākāra style and they are covered with copper sheets. The temple has three concentric apsidal walls. The inner most is the garbhagriha with its superstructure. This temple may belong to 16th-17th century A.D.

CHAPTER V

Conclusion

The gajaprstha temples have taken a deep root in the Tondaimandalam region and, over a number of centuries, as many as forty to fifty definitely noticeable temples could be visited and studied. Besides, there are a number of other smaller monuments also of the same type; but for purposes of this survey, we have not dealt with them, the reason being, that the number of temples taken up for survey and delineation of their characteristics are representative of the respective periods, enabling us to know how, between 600 A.D. and 1600 A.D., that is over a span of a thousand years, this type of vimāna architecture dominated the Tondaimandalama scene. This has been the main reason and justification for taking up this study.

In the earlier chapter, we have dealt with the individual monuments which had been surveyed. In doing so, we not merely touched upon the fact of their being a gajaprstha style monument, we went someway in describing the nature of the monuments, its characteristics and to

give certain details applicable to the generality of this region. The Pallava, the Chōla and later the Vijayanagara monuments executed in the gajaprastha style share many characteristics with the temples of the normal Southern vimāna temple style; and iconographically, the introduction of the gajaprastha plan had not brought any variation in the disposition of the icons or of the architectural details relating to pillars, pilasters, niches, tōranas or the mouldings of the adhiṣṭhāna, bhitti or prastara. But what emerges is a basic cross-sectional variation in the adhiṣṭhāna and the bhitti of the garbhagriha and the superstructure undergoing the required variation.

A brief mention can be made at this stage that the gajaprastha style applied primarily to the garbhagriha and the antarāla which together constituted a single architectural unit with a common semi-circular rear end and parallel walls on the flanks for the vimāna/antarāla.

The culmination of the gajaprastha style of architecture, could be taken as being obtainable in the Ādipurīśvara temple at Tiruvorriyūr built by and during the period of Rājendra I

and in the Bhaktavatsala temple on Tirukkalukkuram.

These temples, in good preservation, delineate all the characteristics, constituting the fully evolved gajaprastha mūlatala vimāna.

It will be interesting to note some special features which are seen in some apsidal temples.

1. The Kāṇḍaliśvara temple at Kunrattūr is externally square and internally apsidal.
2. The Pushpadanta shrine in the Vardhamāna temple complex at Tirupperuttikkunram is externally apsidal and internally square.
3. In the Tripurāntakēśvara temple at Kūvam, the icon of Lingodbhava on the west dēvakōṣṭha, on the outer wall of the garbhagriha has a hansa with three heads representing the four-headed Brahma with the fourth head not shown in a relief presentation and the boar Varāha-Vishṇu with four arms holding the symbols of Vishṇu.
4. At Tirupperuttikkunram, in the Vardhamāna temple complex, are two apsidal shrines :
 - (i). Vaeupūjya shrine with a square garbhagriha and and apsidal arīḍa and śikhara ; and

(ii). Pushpadanta shrine which is ^{wholly}apsidal.

5. At Tirukkalukkunram, there are two chāpakāra vimānas in the Bhaktavatsala temple complex : one is the Bhaktavatsala vimāna proper and the other one is the Mūlattānattupperumēnadigal temple, which is not in worship now and which is used as the bhandāra (jewellery locker).

6. All the apsidal temples face east except :

- (i). the Nakula-Sahādēva ratha at Mahābalipurem ;
- (ii). the bhandāra in Tirukkalukkunram ; and
- (iii) the Durgā temple at Aihōlē which faces south; ?
- (iv) the Gaṇēśa subshrine in the Pāpanāsam temple complex in Andhra Pradesh, which faces north.

7. ^{Most of} All the apsidal temples are dedicated to Śiva except like those at Tiruvenkādu and Mangavaram in Tamil Nadu, the Pāpanāsam temple in Andhra Pradesh, Aihōlē in Karnāṭaka and Vadakkunṭha temple at Trichur in Kerala. Excepting the last two, all the other ^{above mentioned} temples are dedicated to Gaṇēśa and they constitute one of the subshrines of the parivāra dēvatas. They have ḥkatala vimāna with a square agitala and apsidal grīvā and śikhara. In the Vadakkunṭha temple complex, the apsidal parivāra shrine is that of Sāsta. The temple at Ter is dedicated to Viṣṇu.

The apsidal form of the āditala would seem to be compatible architecturally with the cylindrical Śivalinga. Likewise, the gaḷapṛaṭha form would be quite suggestive of a shrine for Gaḷanana (Gaṇēśa). The case of the apsidal Sāsta subshrine in Trichur (Kerala) is again reminiscent of the fact of the elephant being the vāhana of Sāsta-Aiyyanār.

8. The Durgā temple at Aihōlē has an apsidal āditala and and a northern prāsāda type of śikhara which is an incongruous addition, possibly of a later date. The "Durgā temple at Aihōlē is essentially of the southern variety of the apsidal or gaḷapṛaṭha form with an odd clumsily fitted northern-type square śikhara which would be aberrant of the original design or incongruous and inept if a later addition". It has to be further noted that the name of Durgā for the temple is misleading, since it was evidently not dedicated to that Goddess. This may be due to the fact that till the earlier part of the last century, the temple formed part of a fortification (durgā or durgam) with a rubble^{defence} work on top of the temple, probably of the Marāṭhas.

1. K.R. Srinivasan, "Temples of South India", National Book Trust India, New Delhi, 1979 (2nd edition), page 133

If the incongruous superstructure of the northern prāsāda type is not original, the sanctum might have had an apsidal roof of the pattern of the Ter and Chezerlā apsidal temples" ¹.

9. Generally, an apsidal mūlatala has an apsidal superstructure. But where the first tale is square, the superstructure is also ^qsquare except grīvā and śikhara which are apsidal.

1. K.R. Srinivasan "Temples of South India", National Book Trust India, New Delhi, 1979 (2nd edition) page 135.

APPENDIX

GAJAPRSTHA TEMPLES

Surveyed - Dynasty urse

A. Pallava

1. Mahābalipuram
2. Kūran
3. Kālabākkam
4. Tiruttani
5. Oragadam
6. Tirukkalukkunram

B. Early Chola

7. ^{in u} ~~Sy~~karumbur
8. Tiruppāsūr
9. Aranvōil
10. Vada Palani
11. Nangavaram
12. Tirumīyachchūr

C. Middle Chola

13. Vada Tirumullaivōil
14. Tiruvorriyūr
15. Forūr
16. Kūvam
17. Neyyadippākkam

18. Tiruveṅkāḍu

D. Early phase of the Later Cholas

19. Ponvilaiṇḍa Kalattūr

20. Pennagaḍam

21. Tiruppulivanam

22. Tennēri

23. Tirusūlam

24. Puduppāḍi

25. Gudimallam

26. Tirukkalukkunram

27. Ārpakkam

E. Late phase of the Later Cholas

28. Tiruppālaivanam

29. Pāḍi

30. Manimangalam

31. Kunrattūr

32. Māgarai

33. Sōmangalam

34. Kunrattūr

35. Kōvūr

36. Tinnanūr

37. Villivākkam

38. Tēnampākkam

- 39. Tirupparuttikkunram
- 40. Innambūr
- 41. Tiruvenkādu
- 42. Tinnakkōnam
- 43. Tiruppanandāl

F. Sambuvaraya

- 44. Virinchipuram

G. Viḷayanagara

- 45. Tirumaliśarī
- 46. Polichchalūr

GLOSSARY

Adhaḥpadma	Minor Cymarecta moulding
Adhiṣṭhana	Moulded base
Āditāla	Ground floor
Alpanāsikā	Gable-end of a wagon-vault
	Gavākṣa
Alpavimāna	Small, single-storied shrine
Anga	"Limb", temple part
Antarāla	Covered vestibule set between ardha-and maha-mandapa
Ardhamandapa	Half-hall articulated with the vimana
Bhadra	Central off-set (wall division)
Bhadrakōṣṭha	Niche in the central off-set
Bhitti	Wall
Bhittipāda	Wall-pilaster
Bhūta	Goblin
Bhūtamālā	Band of goblins
Brahmakānta	Tetragonal column type
Chāpakāra(Chāpa)	Apsidal
Chaturāsra	Square
Dēvakōṣṭha	Niche for divinity
Dvāra	Door
Dvārasālā(dvārasōbhā)	Sālā-roof over entry
Dvayasra	Two-sided
Dvitala	Two-storied
Ekatala	One-storied

Gādha	Large central cavity in a nasi
Gajaprstha	Apsidal (elephant backed) sikhara-type
Gala	Kantha (neck)
Galapāda	Vertical block at intervals inside the gala
Gana	A dwarf attendant of śiva Sanctum
Gavalakṣa	Nasi
Ghena-dvāra	False door
Grīvā	Neck
Grīvā-sikhara	Griva and sikhara together
Grīvakōṣṭha	Major niche on the griva
Hamsamālā	Hansa band below the cornice of the architrave
Hāra	Cloistered parapet in the superstructure
Hārāntara	Intervening spaces often recessed between the kutas, salas and panjaras
Jagati	Basal moulding of adhisthana
Kadalīka -karana	Corbelling
Kampa	Rectangular fillet
Kantha	Neck
Kapōta	Roll cornice, also overhanging cornice.
Karanakūta	Corner asdicula
Kīrtimukha	'Face-of-glory' (decorative motif)

Kahudranāsi

Kūdu (Tamil)

Kudya-stambha

Kumbhapānjara

Kumuda

Kūta

Mahapatti

Mahānāsi

Makara

Makara Torana

Mañcha-bandha

Misra

Mukhapatti

Naga-pada

Nasikā

Nida

Pada

Padma

Padmapushkala

Padmopāna (padma-upāna)

Alpa nāsi

Nasikā

Pilaster shown in relief on wall surface

Vrttasphutita variant

Torus moulding

Square aedicula

Broad fillet

Large nāsi

Crocodile-monster

Torana - arch spewed from the mouths of makaras, or formed from their tails

Adhisthāna type

Mixed type

Peripheral band defining the contour of a nāsi

Naga-based column type

Gable end of a wagon-vault

Pañjara

Wall, wall-pilaster

Inverted cyma recta moulding with lotus-petal pattern; lotus shaped mandi-type; lotus shaped cupola cap

Adhisthāna - type

Lotus-formed upāna

Pāli	Capital, member same as padma but without scalloped petals
Pañjara	Fronton of vaulted apsidal shrine
Pattika	Kempe
Phalaka	Abacus
Pranala	Nala; water chute for draining bistral waters
Prāsāda	Northern-style temple
Prastara	Entablature
<u>Sāla</u>	Rectangular hall with wagon vault roof
Sāla śikhara	Wagon vault śikhara
Salilāntara	Recess between wall-bays
Sama-chaturāśra	Square
Sāndhāra	Ambulatory inside
Sarvotā bhadrā	Temple with four openings in cardinal directions
Śikhara	Crowning cupola
Sopāna	Flight of steps
Stūpi	Finial forming the topmost part of a vimāna
Tala	Storey
Taranga	Wave (pātika-type)
Torana	Gateway - <i>feebly arch</i>
Tripatta	Three-faceted (kumuda type)
Tritala	Three storeyed
Trivāhata	Octagonal
Upāna	Sub-plinth moulding

Upapītha	Platform beneath the adhisthana
Valabhi	a moulding of the prastara placed between the vajana and the kapota
Vēdi	Altar ^a
Vimāna	Shrine
Vishnukānta	Octagonal pada-type
Vṛsa	Bull figure on roof
Vṛitta	Circular (temple-type), also circular (kumuda type)
Vṛttāyata	Elliptical
Vyāla	Composite fantastic animal (mythical animal of mixed bodies)
Vyālamālā	Band of vyāla figures.

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